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THE
Muses Delight
Catches, Gleees, Canzonets, and Canons.
COMPOSED BY
J. Philip Haynes
Professor of MUSIC in the University of OXFORD.

Lætitia Comes Medicina Dolorum. Hor.

L O N D O N :

Printed for HARRISON and C^o N^o 18, Paternoster Row.

Published in the City of London, by Harrison, and C^o July 4. 1786.

Encl.

May 2, 1900.

J
E.

RECEIVED
MAY 2 1900
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4

CATCH a 4 Voc.

ON TWO LOVERS WHO DIED TOGETHER.

1 Un - derneath this marble Stone Lie two Beauties join'd - - in one;

2 Two whose Loves Death could not sever, For both liv'd both dy'd together:

3 Two whose Souls being too Divine For Earth, In their own Sphere now shine;

4 Who have left their Loves to Fame And their Earth - - to Earth a - gain.

GLEE 4 Voices.

AMARILLIS'S ANSWER TO DAMON.

Go Damon go, go Damon go Amaril-lis bids a - dieu Ama - ril - lis bids a -

Go Damon go, go Damon go Amaril-lis bids a - dieu Ama - ril - lis bids a -

Go Damon go, go Damon go Ama-rillis bids a - dieu Ama - ril - lis bids a -

Go Damon go, go Damongo Ama - rillis bids a - dieu Ama - ril - lis bids a -

7 6 5 6

Pianiss.

f

- dieu bids a - dieu bids a - dieu Go seek a - nother Love and prove to her more true go

- dieu bids a - dieu bids a - dieu Go seek a - nother Love and prove to her more true go

- dieu bids a - dieu bids a - dieu Go seek a - nother Love and prove to her more true go

- dieu bids a - dieu bids a - dieu Go seek a - nother Love and prove to her more true go

8 5 8 6 8 7 5 6

seek a - nother Love and prove to her more true go seek a - nother Love and prove to her more true

seek a - nother Love and prove to her more true go seek a - nother Love and prove to her more true

seek a - nother Love and prove to her more true go seek a - nother Love and prove to her more true

seek a - nother Love and prove to her more true go seek a - nother Love and prove to her more true

6 6 5 5 6 9 7 8 6 7 6 5 6 6 4 5 3

As for your pretty arbor by, Altho' A - pollo cannot

As for your pretty arbor by, Altho' A - pollo cannot

As for your pretty arbor by, Altho' A - pollo cannot

As - - - for your pretty arbor by, Altho' A - pollo cannot

6 7 8

fpy, Al - tho' A - pollo cannot fpy: 'Tis not my choice Nor will I fit to hear you

fpy, Al - tho' A - pol - lo cannot fpy: 'Tis not my choice

fpy, Al - tho' A - pol - lo cannot fpy: 'Tis not my choice Nor will I fit to hear you

fpy, Al - tho' A - pol - lo cannot fpy: 'Tis not my choice

6 8 47

play, - - - or tune my voice tune my voice to warble out one

Nor will I fit to hear you play, - - or tune my voice to warble out one

play Nor will I fit to hear you play, or tune my voice to warble out one

Nor will I fit to hear you play, or tune my voice tune my voice to warble out one

6 6 6 6 3 3 7 6 6 6 4 2 6

Round-e - lay, To war - - ble out one Round - e - lay.

Round-e - lay, To warble out one Round - e - lay.

Round-e - lay, To warble out one Round - e - lay.

Round-e - lay, To warble out one Round - e - lay.

6 6 5 6 4 5 3

GLEE.

THE SHEPHERD'S ROUNDELAY.

MODERATO.

Of peace restor'd we Shep - - herds fingand plenty fmiling o'er the fields Of

Of peace re - stor'd we Shepherds fingand plenty fmiling o'er the fields

Of peace re - stor'd we Shepherds fingand plenty fmiling o'er the fields

peace re - stor'd the woodlands ring the woodlands ring; and all the sweets that qui - - et yields

Of peace restor'd the woodlands ring; and all the sweets that quiet yields

Of peace re - stor'd the wood - lands ring; and all the sweets that quiet yield

All the sweets that qui - et yields. Of Love we fing and beau - - ty's charms, nor longer

All the sweets that qui - et yields. Of Love we fing and beauty's charms, nor longer

All the sweets that qui - - et yields. Of Love we fing and beauty's charms, nor longer

ALLEGRETTO.

fear the din of Arms, nor longer fear the din of Arms. Then let us dance and

fear the din of Arms, nor longer fear the din of Arms. Then let us dance and

fear the din of Arms, nor longer fear the din of Arms. Then let us dance and

sing and play; 'Tis freedom prompts us to be gay. Then let us dance and sing and play,

sing and play; 'Tis freedom prompts us to be gay. Then let us dance and sing and play,

sing and play; 'Tis freedom prompts us to be gay. Then let us dance and sing and play,

let us dance and sing and play; 'Tis free - dom prompts us to be gay. Then

let us dance and sing and play; 'Tis free - dom prompts us to be gay.

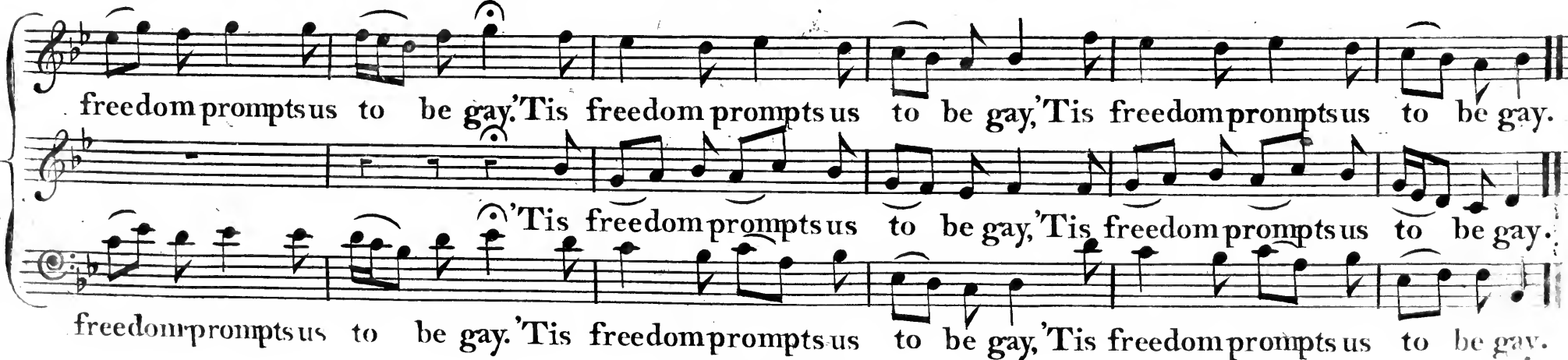
let us dance and sing and play; 'Tis free - dom prompts us to be gay.



let us dance and fing and play, Then let us dance and fing and play, Then let us dance and fing and play, 'Tis
Then let us dance and fing and play, Then let us dance and fing and play, 'Tis.
Then let us dance and fing and play, 'Tis



freedom prompts us to be gay. 'Tis
freedom prompts us to be gay. Then let us dance and fing and play, and play, 'Tis freedom prompts
freedom prompts us to be gay. Then let us dance and fing and play, and play, 'Tis freedom prompts 'Tis



freedom prompts us to be gay. 'Tis freedom prompts us to be gay, 'Tis freedom prompts us to be gay.
'Tis freedom prompts us to be gay, 'Tis freedom prompts us to be gay.
freedom prompts us to be gay. 'Tis freedom prompts us to be gay, 'Tis freedom prompts us to be gay.

CATCH a 4 Voc.

MODERATO

1 What's lighter than a feather? What's lighter than a feather, what's lighter,

2 Duft, Duft my friend in driest weather, duft, duft,

3 The wind which wafts it far away, wafts it far away, the wind which wafts it far away, the

4 Pray what is lighter than the wind? The lightness of a woman's mind. Tell me what's

what's lighter than a feather, what's lighter than a feather?

duft, duft my friend in driest weather, what's lighter than the Duft I pray?

wind which wafts it far away, away which wafts it far a - - - way

lighter than the last? nay! now my friend you have me fast.

GLEE. a 3 Voc.

LIVELY.

Hark Hark! how the jolly huntsman's cries Hark Hark! how the jolly huntsman's cries In

Hark Hark! how the jolly huntsman's cries In

Hark Hark! how the jolly huntsman's cries In

concert with the op'ning hounds; Rend the wide concave of the Skies: Rend the wide

concert with the op'ning hounds; Rend the wide concave of the Skies: Rend the wide

concert with the op'ning hounds; Rend the wide concave of the Skies: Rend the wide

concave of the Skies: And tire dull Echo, dull Echo with their founds. Hark

concave of the Skies: And tire dull Echo, dull Echo with their founds.

concave of the Skies: And tire dull Echo, dull Echo with their founds.

Hark! how the jolly huntsman's cries, how the jol-ly huntsman's cries, how the jolly huntsman's

Hark! Hark Hark! how the jolly huntsman's

how the jol-ly huntsman's cries, how the jolly huntsman's

cries, In concert with the op'ning hounds; Rend the wide concave of the

cries, In concert with the op'ning hounds; Rend the wide concave of the

cries, In concert with the op'ning hounds; Rend the wide concave of the

Skies: and tire dull Echo, dull Echo with their founds. Hark

Skies: and tire dull Echo, dull E-cho with their founds.

Skies: and tire dull Echo, dull E-cho with their founds.

Affettuoso e Piano

Ah me! Ah me! the sprightly bound-ing Doe, The Chace, and ev'-ry thing I view,

Ah me! Ah me! the sprightly bound-ing Doe, The Chace, and ev'-ry thing I view,

Ah me! the sprightly bound-ing Doe, The Chace, and ev'-ry thing I view,

Still to my mind re-call my woe, Still to my mind re-call my woe; So Ce-lia

Still to my mind re-call my woe, Still to my mind re-call my woe; So Ce-lia

Still to my mind re-call my woe, Still to my mind re-call my woe; So Ce-lia

flies, fo I pur-fue. So Celia flies, fo I pur-fue.

flies, fo I pur-fue. So Celia flies, fo I pur-fue.

flies, fo I pur-fue. So Celia flies, fo I pur-fue.

CATCH a 3 Voc.

BY LORD LYTTTELTON.

15

AFFETUOSO

E PIANO.

1 Say My-ra, why is gen - - tle Love A stranger, a
2 it be - cause you fear to share The ills, the
3 A - - las! by some de - - gree of woe we

stranger to that mind, which pi - - ty and e - - steem can
ills that love mo - left; the jealous doubt, the tender care That
ev' - - ry bliss must gain; The heart, can ne'er a Trans - - port

move; which can be just - - - and kind? Is
rack the am'rous breast? That rack the am'rous breast?
know That never feels a pain, a pain.

CATCH a 3 Voc.

BY THE EARL OF CARLISLE.

1 I fware I lov'd and you be-liev'd yet trust me we were both de-

2 I lov'd one gen'rous good and kind, A form cre - ated in my

3 that form was you, And thought that form was you, that form was

- ceiv'd; Tho' all I fware was true, all I fware was true.

mind; A form cre - - a - - ted in my mind; And thought

you, And thought that form, that form was you.

CATCH a 3 Voc.

BY THE EARL OF CARLISLE.

1 Tom thought a wild pro - fu - sion great, And therefore spent his whole e - state.

2 Will thinks the wealthy are ador'd, And gleans what mi - fers blush to hoard: Their

3 Pas - - sion, merit, fate the same, They thirst and starve a - like for ' fame.

CATCH a 3 Voc.

BY THE EARL OF CARLISLE.

17

1 She who in secret yields her heart A-gain may claim it from her Lover, But
 2 she who plays the trifler's part, can ne'er her squander'd fame re-cover; Then
 3 grant the boon for which I pray! 'Tis bet-ter lend than throw a - - way.

CATCH a 3 Voc.

1 Lye on! Lye on! Lye on! Lye on! Lye on! Lye on! Lye on!
 2 While my revenge shall be, To speak the very truth, To speak the very truth of thee. To
 3 speak the very truth of thee, the very truth of thee, To speak the very truth of thee.

CATCH a 4 Voc.

BY THE EARL OF CARLISLE.

1 Tho' chearful dis-creet, and with freedom well bred,
 2 She ne-ver re-pent-ed an i-dle word said;
 3 Se-cure-ly she smiles on the forward and bold,
 4 They feel what they owe her, and feel it un--told.

CATCH a 4 Voc.

BY THE EARL OF CARLISLE.

1 While Lu - cy, chaste as moun - tain snows gives ev' - ry i - - dle fop a hearing;

2 In Ma - ry's breast a pas - sion glows, which stronger is from not appearing.

3 Say, who has chose the better part! Mary to whom no Joy is missing; no Joy is missing;

4 Or She, who dupe to her own art, Pays the full price of Mary's kissing.

CATCH a 4 Voc.

TO CLARISSA. BY THE EARL OF CARLISLE.

1 Why like a ty - rant wilt thou reign, when thou may'st rule the wil - ling mind;

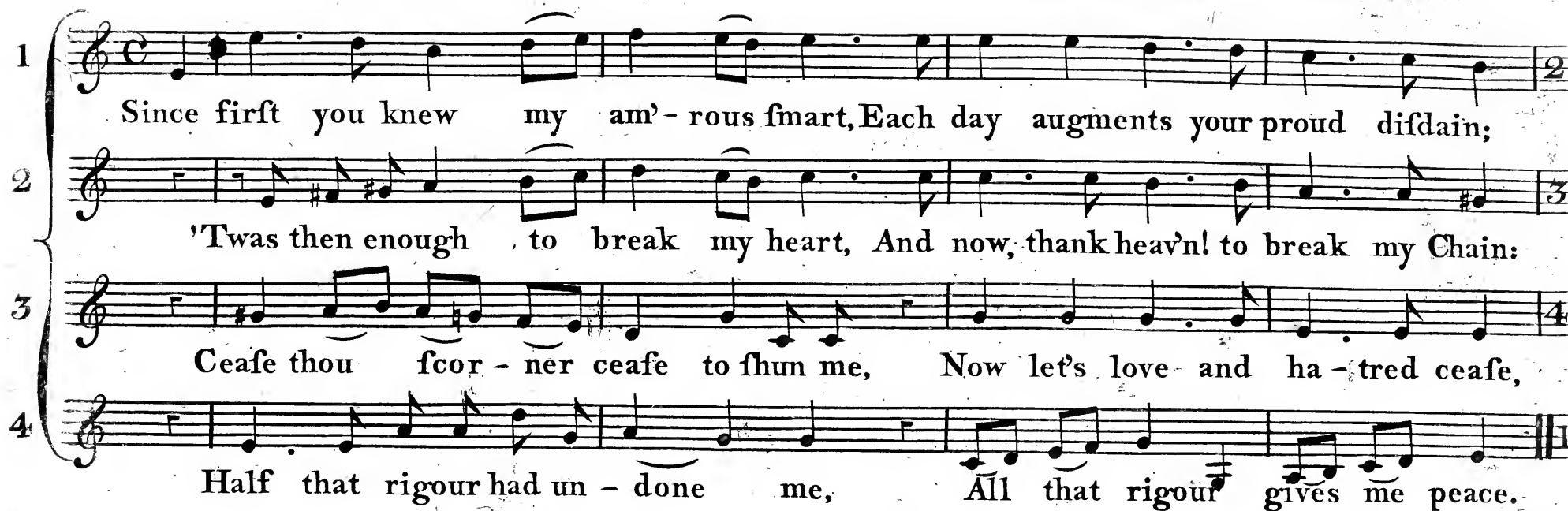
2 Can the poor pride of gi - ving pain, Re - pay the Joys that wait the kind? I

3 curse my fond en - du - ring heart, which scorn'd presumes not to be free, be free con -

4 -demn'd to feel a double smart, To hate myself and burn for thee, burn for thee.

CATCH a 4 Voc.

BY THE EARL OF CARLISLE.



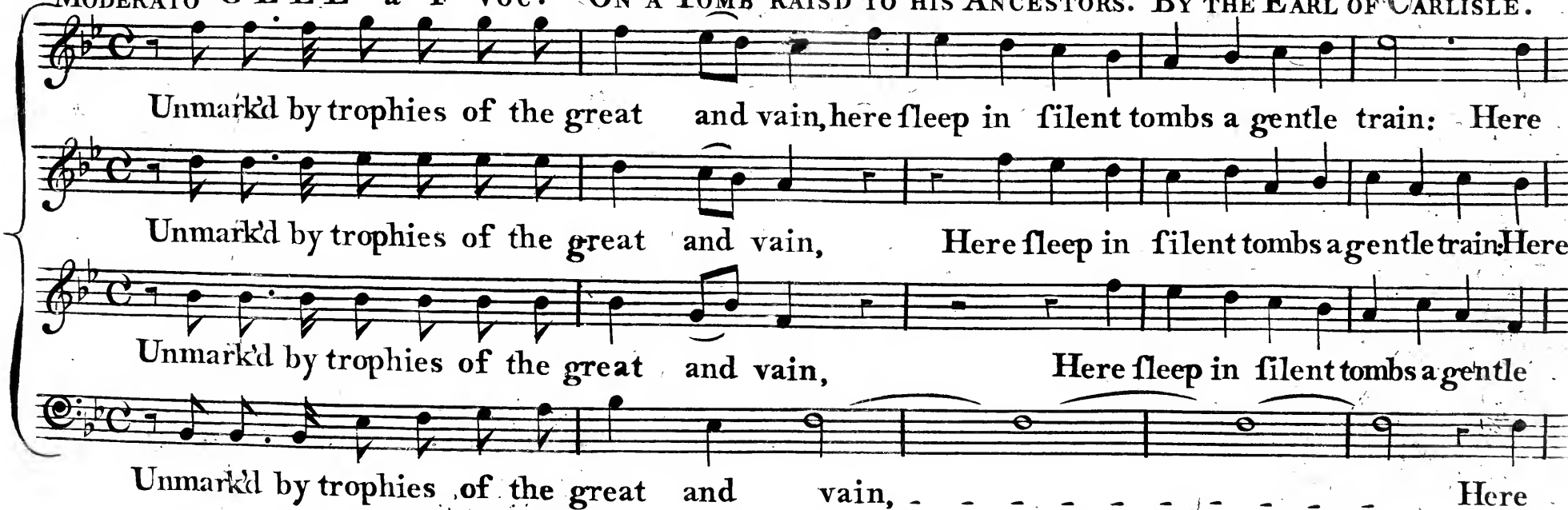
1 Since first you knew my am'-rous smart, Each day augments your proud disdain;

2 'Twas then enough to break my heart, And now, thank heav'n! to break my Chain:

3 Cease thou scor-ner cease to shun me, Now let's love and ha-tred cease,

4 Half that rigour had un-done me, All that rigour gives me peace.

MODERATO GLEE a 4 Voc. ON A TOMB RAIS'D TO HIS ANCESTORS. BY THE EARL OF CARLISLE.



Unmark'd by trophies of the great and vain, here fleep in filent tombs a gentle train: Here

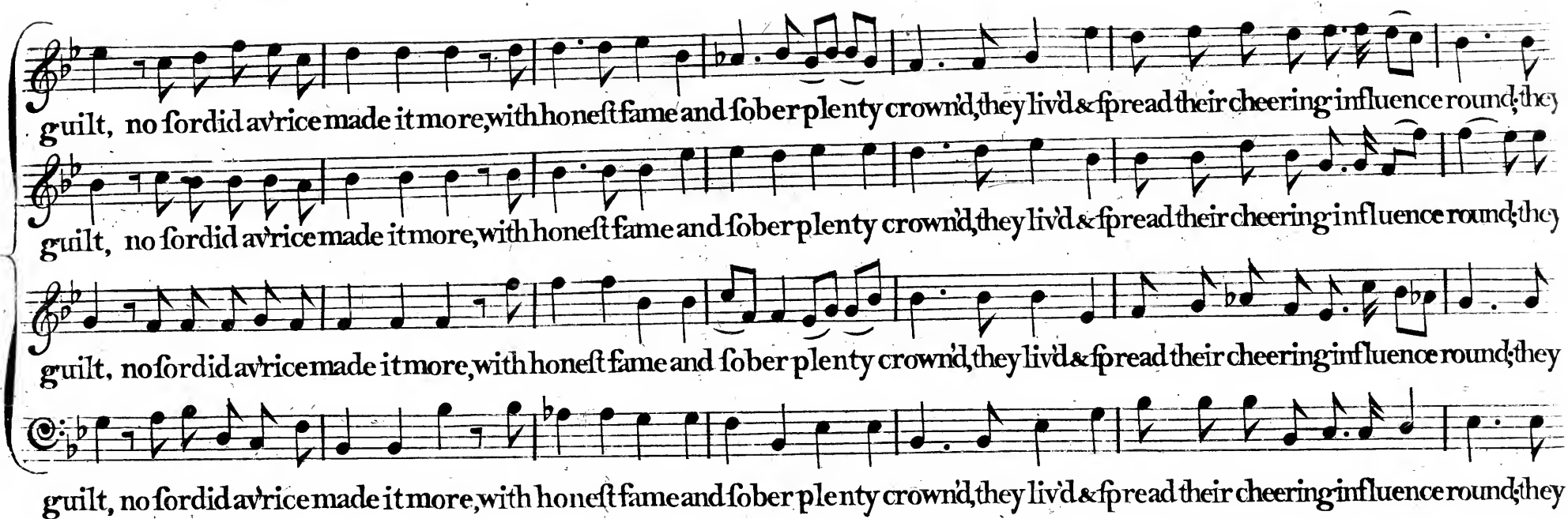
Unmark'd by trophies of the great and vain, Here fleep in filent tombs a gentle train: Here

Unmark'd by trophies of the great and vain, Here fleep in filent tombs a gentle

Unmark'd by trophies of the great and vain, Here

fleep in filent tombs a gentle train: Unmarkd by trophies of the great and vain, Here fleep in filent tombs a gen - tle
 fleep in filent tombs a gentle train: Unmarkd by trophies of the great and vain, Here fleep in filent tombs a gen - tle
 train - - - - - Unmarkd by trophies of the great and vain, Here fleep in filent tombs a gen - tle
 fleep in filent tombs a gentle train: Unmarkd by trophies of the great and vain, Here fleep in filent tombs a gen - tle

train, a gen - tle train train: No folly wasted their pa - ternal store, No folly wasted their pa - ternal store, No
 train, a gen - tle train train: No folly wasted their pa - ternal store, their paternal store, No
 train, a gen - tle train train: No folly wasted their pa - ter - - - nal store, No
 train, a gen - tle train train: No folly wasted their pa - ter - - - nal store, No

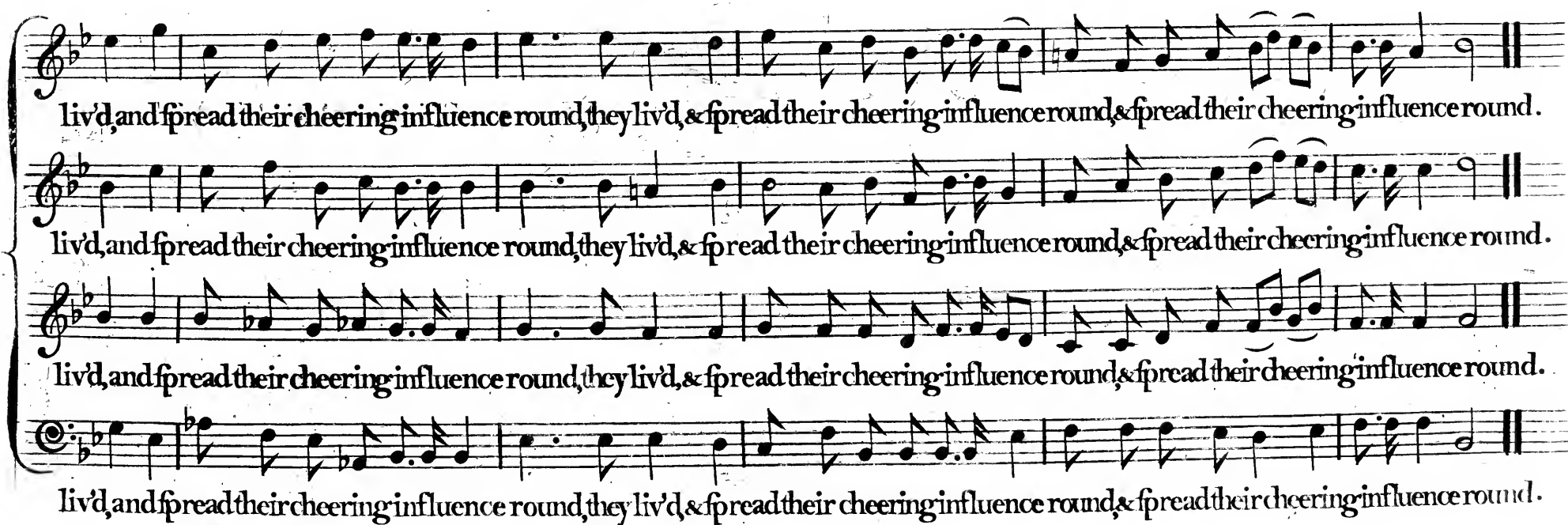


guilt, no fardid avrice made it more, with honest fame and sober plenty crown'd, they liv'd & spread their cheering influence round; they

guilt, no fardid avrice made it more, with honest fame and sober plenty crown'd, they liv'd & spread their cheering influence round; they

guilt, no fardid avrice made it more, with honest fame and sober plenty crown'd, they liv'd & spread their cheering influence round; they

guilt, no fardid avrice made it more, with honest fame and sober plenty crown'd, they liv'd & spread their cheering influence round; they



liv'd, and spread their cheering influence round, they liv'd, & spread their cheering influence round, & spread their cheering influence round.

liv'd, and spread their cheering influence round, they liv'd, & spread their cheering influence round, & spread their cheering influence round.

liv'd, and spread their cheering influence round, they liv'd, & spread their cheering influence round, & spread their cheering influence round.

liv'd, and spread their cheering influence round, they liv'd, & spread their cheering influence round, & spread their cheering influence round.

AFFETUOSO E MEZZO PIANO.

May he whose hand this pious tribute pays, Receive a like re-turn of filial

May he whose hand this pious tribute pays, Receive a like re-turn of filial

May he whose hand this pious tribute pays, Receive a like re-turn of filial

May he whose hand this pious tribute pays, Receive a like re-turn of filial

praise! Re-ceive a like return of filial praise. Receive a like return of filial praise.

praise! Re-ceive a like return of filial praise. Receive a like return of filial praise.

praise! Re-ceive a like return of filial praise. Receive a like return of filial praise.

praise! - - - of filial praise. - - - of filial praise.

CATCH a 4 Voc. INSCRIPTION ON THE CELL, AT LORD WESTMORLAND'S.

1 Beneath these moss - - - grown roots this rustick Cell, this rustick Cell

2 Truth, Liberty, Content, sequester'd dwell;

3 Say you, who dares our Hermitage, our Hermitage disdain: disdain:

4 What what drawing room can boast so fair a train, so fair a train so fair a train.

CATCH a 3 Voc. THE HERMIT'S WISH IN THE HERMITAGE, AT LORD WESTMORLAND'S.

1 From all the foes to worth and truth, from wanton old and homely youth;

2 The grave - ly dull, and pert - ly gay; Oh banish these; and by my fay,

3 Right well I ween, that in this age, mine house shall prove an hermi - tage.

CATCH a 4 Voc.

INSCRIPTION IN THE CELL, AT LORD WESTMORLAND'S.

1 Sweet Bird that singst on yon - der spray, Pursue unharm'd thy Syl - van lay;

2 While I beneath this bree - zy shade, In peace re - pose my care - les head;

3 And join - ing thy en - rap - tur'd song, Instruct the world - en - - amour'd throng;

4 That the con - tent - ed harmlefs breast in fo - - li - - tude it - self is blest.

CATCH a 3 Voc.

ON THE LARK.

1 Pretty flutt'ring, tune - - ful Bird! Mornings Herald thou art heard;

2 Soaring high thou dost pro - long - with swelling throat thy ma - - tin Song.

3 Pretty Bird thy Song must end; thou to Earth a - gain, a - gain de - scend.

CATCH a 3 Voc.

BY DR. YOUNG.

1 Let Angel Forms an - gelick truths main - tain, Nature disjoins the Beauteous and Pro -

2 For what's true Beauty, but fair virtue's Face? Virtue made vi - fi - - ble, in outward

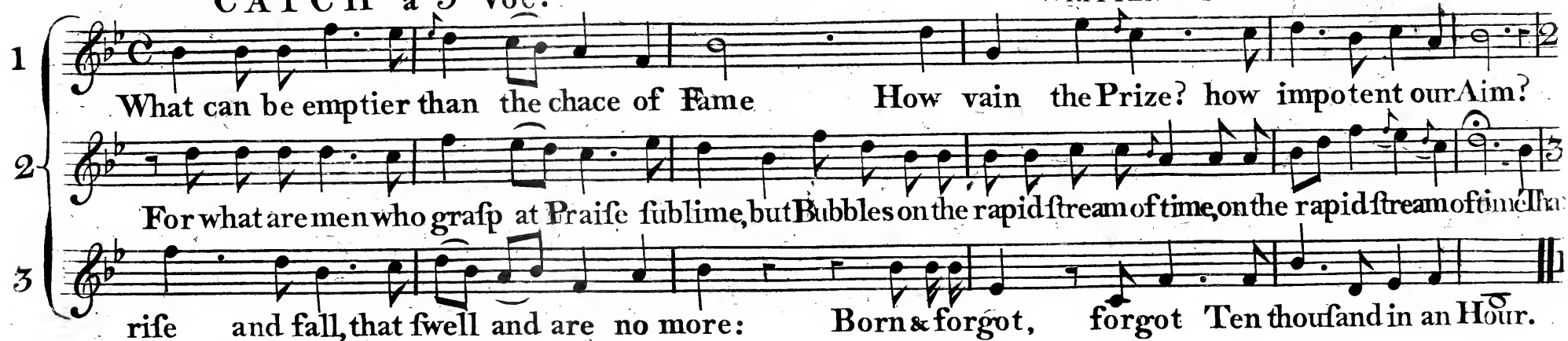
3 She then that's haunted with an impious mind, The more she charms, the more she shocks man -



-phane, dis-joins the Beauteous and Pro - - phane.
 grace, made vi - - fi - ble, in out - - ward grace?
 kind, the more the flocks man - kind man - - kind.

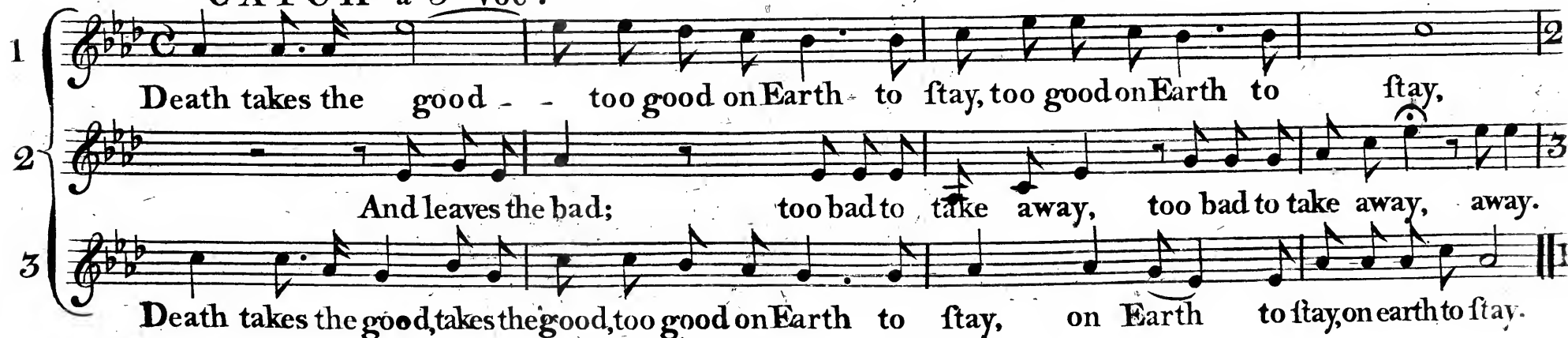
CATCH a 3 Voc.

WRITTEN BY DR. YOUNG.



1 What can be emptier than the chace of Fame How vain the Prize? how impotent our Aim?
 2 For what are men who grasp at Praise subline, but Bubbles on the rapid stream of time, on the rapid stream of time that
 3 rise and fall, that swell and are no more: Born & forgot, forgot Ten thousand in an Hour.

CATCH a 3 Voc.



1 Death takes the good - - too good on Earth to stay, too good on Earth to stay,
 2 And leaves the bad; too bad to take away, too bad to take away, away.
 3 Death takes the good, takes the good, too good on Earth to stay, on Earth to stay, on earth to stay.

CATCH a 3 Voc.

ON A BEAU FOND OF LOOKING IN HIS GLASS.

1 He admires his Cloaths, how e-legant they fit, He admires his Cloaths, how elegant they fit!

2 And spans his waift as flender as his wit, as flender as his wit, and spans his waift as flender as his wit

3 He admires his Cloaths, how elegant they fit, how elegant they fit, as flender as his wit.

CATCH a 3 Voc.

ON A PRETTY LADY OF ILL-TEMPER.

1 Did Celia's person and her mind a-gree, what mortal could be - hold her and be free; But

2 Na - - ture has in pi - ty - to man - kind, in pi - - ty to mankind, En-

3 -rich'd the I - mage, and defac'd the mind, and de - fac'd the mind.

CATCH a 3 Voc.

ON WIT.

1 True Wit is like the brilliant stone, the brilliant stone, is like the brilliant brilliant stone,

2 Dug from the Indian mine: Which boasts two various powrs in one:

3 To cut as well as shine, To cut as well as shine, To cut as well as shine.

CATCH a 3 Voc.

From POPE.

27

1 To whom can Riches give Repute or Trust, Content, or Pleasure, but the good and just?

2 Honour and shame from no con-di-tion rise; Act well your part, there all the Ho-nour lies.

3 A Wit's a Feather, and a Chief's a Rod; An honest Man's the noblest work of God.

CATCH a 3 Voc.

The PEACOCK.

Dr. YOUNG.

1 How rich the Peacock? what bright glo-ries run from plume to plume, and vary in the Sun?

2 He proudly spreads them to the golden Ray, the golden Ray, gives all his colours, and adorn the Day;

3 With conscious state the spacious round displays, and slowly moves amid the waving Blaze.

CATCH a 3 Voc.

On GAMING.

Dr. YOUNG.

1 The Love of Gaming is the worst of ills; With ceaseless storms the blacken'd Soul it fills:

2 Inveighs at heav'n, neglects the ties of Blood, Destroys the power and will of doing good.

3 Kills Health, pawns Honor, plunges in Dif-grace, And turns an Angel's to a Fu-ry's Face.

CATCH a 4 Voc.

ON A BEE STIFLED WITH HONEY.

1 From Flow'r to Flow'r, with ea-ger Pains, See the brisk busy lab- - rer fly;

2 When all that from her Toil she gains; in her hoard-ed sweets to die.

3 'Tis thus (would Man the Truth believe) with Life's soft sweets, each fav'- - rite joy;

4 If we wise-ly, wise-ly taste they relieve; But if we plunge too deep, de-stroy.

GLEE a 3 Voc.

ON SOLITUDE.

Dr. YOUNG.

O fa-cred Solitude! di-vine Re-treat! Choice of the Prudent! Envy of the great! By thy pure

O fa-cred Solitude! di-vine Re-treat! Choice of the Prudent! Envy of the great!

O fa cred Solitude! di vine Re-treat! Choice of the Prudent! Envy of the great! - - -

Stream, or in thy wav-ing Shade, or in thy waving Shade, we court fair Wisdom, that celestial

By thy pure Stream, or in thy wav- - - ing Shade, we court fair Wisdom, that celestial

By thy pure Stream, or in thy wav- - - ing Shade, we court fair Wisdom, that celestial

Maid: The genuine offspring of her lov'd Embrace (Strangers on Earth) are Innocence and Peace.

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Maid: The genuine offspring of her lov'd Embrace (Strangers on Earth) are Innocence and Peace.

There from the ways of Men lay'd safe ashore; We smile to hear the distant Tem - pest roar; We

There from the ways of Men lay'd safe a-shore; We smile to hear the distant Tem - pest roar; We

There from the ways of Men lay'd safe a-shore; We smile to hear the distant Tem - pest roar; We

smile to hear the distant Tempest roar; There blest with health with Business unperplexed, This Life we

smile to hear the distant Tempest roar; There blest with health with Business unper - plect,

smile to hear the distant Tempest roar; There blest with health with Business unper - plect,

re-lish, and en-sure the next. - Cres. This Life we relish, and en-sure the next. This Life we relish, and en-sure the next. we relish, and en-sure the next.

-sure the next. This Life we relish, and ensure the next. -sure the next. This Life we relish, and en-sure the next. -sure the next. This Life we relish, and ensure the next.

LARGHETTO. CATCH a 3 Voc.

1 Unbend thy working mind awhile and play, Hard Iron ever wearing will de-cay;
 2 Here's Essence for thy Hair, and store of Wine, Chaplets of Roses and of Lil-lies fair,
 3 Wait thee and drooping hang their heads and pine, And 'till you come, in vain perfume the Air.

1 Ye vain! desist from your er-ro-neous strife! Be wise, and quit the false sublime of Life.

2 The true Am-bition there alone resides, Where Justice dictates, & where Wisdom guides, where Wis-dom guides

3 Where public Blessings public Praise attend, Where glory is our Motive, not our End, not our End.

GLEE. a 3 Voc.

THE FAIR LADY'S WISH

If then 'tis true, Ce-lestial Pow'rs That you have form'd me fair, And yet in all my vainest hours, My

If then 'tis true, Ce-lestial Pow'rs That you have form'd me fair, And yet in all my vainest hours, My

If then 'tis true, Ce-lestial Pow'rs That you have form'd me fair, And yet in all my vainest hours, My

Mind has been my care. Then in re-turn I beg this Grace, As you were e-ver kind: kind: What

Mind has been my care. Then in re-turn I beg this Grace, As you were e-ver kind: kind: What

Mind has been my care. Then in re-turn I beg this Grace, As you were e-ver kind: kind: What

en - vious Time takes from my Face, Bestow up - - on my mind. What

en - vious Time takes from my Face, Bestow up - - on my mind. What

en - vious Time takes from my Face, Bestow up - - on my mind. What

CATCH a 3 Voc.

THE FLORIST. MORALIZ'D BY DR. YOUNG.

1 We smile at Florists, we despise their Joy, and think their hearts enamour'd of a Toy;

2 What's he who fights for Wealth, or Fame, or Pow'r, a - nother Florio doating on a Flow'r.

3 A short liv'd Flower, and which has often sprung from fordid Arts, as Florio's out of Dung.

CATCH a 3 Voc.

THE MIRROR.

1 When I revolve this evanescent state, How fleeting is its Form; how short its Date;

2 My Being and my Stay dependent still Not on my own, but on anothers will;

3 I ask myself, as I my Image view - - - which is the real shadow of the two?

CATCH a 3 Voc.

On PLEASURE.

Dr. YOUNG.

33

Andante

1 Pleasures are few, and fewer we enjoy; Pleasure like Quicksilver, is bright and coy; We
 2 strive to grasp it with our utmost skill, Still it e-ludes us, and it glit-ters still: If
 3 seiz'd at last, compute your mighty gains, What is it but rank Poison in your veins?

LIVELY. CATCH a 3 Voc. TO A LADY UPON PRAISING HER HUSBAND. BY DEAN SWIFT.

1 You always are making a God of your Spouse, But this neither Reason nor
 2 Perhaps, you will say, 'tis in gra-ti-tude due, And you a-dore him be-
 3 Your Ar-guments weak, and so you will find, For you by this Rule, must a-

Conscience al-lows; But this nei-ther Reason nor Conscience al-lows;
 -cause he adores you, And you adore him, because he a-dores you,
 -dore all man-kind, For you by this Rule, must a-dore all man-kind.

CANZONETTA

Do-verti Lasciare amato mi-o bene fra barba-re pene, fra barbare pene af-
 Do-verti Lasciare amato mi-o bene fra barbare pene, fra barbare pene af-
 ANDANTE 6 7 6 5 9 8 6 8 7 6 6 5 7 8 7 9 8

-fligge il mio cor af-flig - ge il mio cor, ma fe mi pro-met-ti di vi-ver fe-
 -fligge il mio cor af-flig - ge il mio cor, ma fe mi pro-met - ti di vi-ver fe-
 7 6 5 5 6 5 6 b7 b4 3

-dele non trovo que-re-le non trovo quer-e-le pèl nū-me d'a-mor, pèl nu-me d'a-mor.
 -dele non trovo quer-e-le pèl nū-me d'a-mor, pèl nu-me d'a-mor.
 7 7 6 4 3 8 7 9 8 8 7 6 5 3 6 5 4 3 3

CANZONETTA

Vieni fille che t'aspetto Sulla riva del ruscello que ogni Ninfae pastorello vieni i pesci ad ingan-

Vieni fille che t'aspetto Sulla riva del ruscello que ogni Ninfae pastorello vieni i pesci ad ingan-

PASTORALE

-nar. Se tu fossi in queste sponde Se tu fossi in queste sponde vi fari a Lagoia e il ri-fo vi faria il-

-nar. Se tu fossi in queste sponde vi fari a Lagoia e il ri-fo vi faria il-

para-diso Del mio fido Del mio fido amante cor, del mio fido a-mante cor, del mio fido a-man-te cor.

para-diso Del mio fido amante cor, del mio fido a-mante cor, del mio fido a-man-te cor.

CANZONETTA

WRITTEN BY COUNT DEL MEDICO.

Giacche da te lon-ta-no mi vuol la forte a- vara, date lon-ta-no O
 Giacche da te lon-ta-no mi vuol la forte a- vara, date lon-ta-no O
 ANDANTE

cara mi foverò, mi fove-rò di te te Men va- - do à Mi-
 cara mi foverò, mi fove-rò di te te Men va- - do à Mi-
 - la- no ove il Do- ver mi chiama o- ve por- tro mia fiamma nel fondo del
 - la- no ove il Do- ver mi chiama o- ve por- tro mia fiamma nel fondo del

mi - - o cor Ah! fe po - tefsi al - meno per ri - vederti un giorno vederti un giorno ri
 mi - - o cor Ah! fe po - tefsi al - meno per ri - vederti un giorno vederti un giorno ri.

9 8 7 6 6 5
7 6 5 4 4 #

7 6 5

far à te ri-torno e vi - - ve - re con - te: Ti darrei in quel feno un caro, e
 far à te ri-torno e vi - - ve - re con - te: Ti darrei in quel feno un caro, e

8 b7 — 6 b7 6 6 5
4 5 4 4 3

9 8 7 6 6 5
7 6 5 4 4 3

5 7 — 6 5 — 3 —

dolce am-plefso farrei fuor di me fteffa ra-pito, ra-pi-to del piacer Ra-pito ra-pi-to del piacer.
 dolce am-plefso farrei fuor di me fteffe ra-pito, ra-pi-to del piacer Ra-pito ra-pi-to del piacer.

7 8
4 3
2

6 5
4 3

6 6 5
6 4 3

6 6 5
4 3

CANZONETTA

WRITTEN BY COUNT DEL MEDICO.

Beig l'occhi a-do-ra-ti a-dor-a-ti che pi-a-gaste il mi-o

Beig l'occhi a-dor-a-ti che pi-a-gaste il mi-o

ANDANTE

feno Deh cal-ma-te lo fdegno Deh cal mate lo-fdegno

feno Deh cal-ma-te lo fdegno Deh cal-ma-te lo fdegno Deh cal mate lo-fdegno

contro un pove-ro cor, Contro un pove-ro cor contro un povero cor

contro un pove-ro cor, Contro un pove-ro cor contro un povero cor

Ah por-ge-te a-i-ta ad un te-ne-ro a-mante ad un te-ne-ro a-mante che in

Ah por-ge-te a-i-ta ad un te-ne-ro a-mante

tante pe-ne etan-te che in tante e tante fen vâ fen vâ à nau fra-gar fen

che in tante pene e tante fen vâ fen vâ à nau fra-ger fen

6 2 6 6 2 6 6 7 7 T.S. 4 2

vâ fen vâ a nau fragar in tante pene e tante, fenvâ à nau fragar à nau fragar à nau fragar

vâ fen vâ a nau fragar in tante pene e tante, fenvâ à nau fragar à naufragar à naufragar

6 6 f 7 5 6 5 3 7 8 6 6 6 5 6 6 4 3

Lively

In this copious Shining Bowl, may Fa-ler-nian richly roll; Fulgent as the

In this copious Shining Bowl, may Fa-ler-nian richly roll; Fulgent as the

In this copious Shining Bowl, may Fa-ler-nian richly roll; Fulgent as the

Ty-rian Dye, Sparkling with a luscious Eye. Rofy Bacchus at thy shrine,

Tyrian Dye, Sparkling with a luscious Eye. Rofy Bacchus at

Tyrian Dye, Sparkling with a luscious Eye. Rofy Bacchus

at thy shrine, Rofy Bacchus, Rofy Bacchus at thy shrine, Let me pour the gen'rous Wine: A deluge

thy shrine, Rofy Bacchus, Rofy Bacchus at thy shrine, Let me pour the gen'rous Wine: A

at thy shrine, Rofy Bacchus, Rofy Bacchus at thy shrine, Let me pour the gen'rous Wine:

o'er the Al-tar run, - - Li - bations of a Votive Son. Rofy Bacchus at thy shrine

deluge o'er the Altar run Li - bations of a Votive Son. Rofy Bacchus at thy shrine

A deluge o'er the Al-tar run Li-bations of a Votive Son. Rofy Bacchus at thy shrine

Let me pour the gen'rous Wine: A de-luge o'er the Al-tar run, Li - bations of a

Let me pour the gen'rous Wine: A de-luge o'er the Al - tar run, Li - bations of a

Let me pour the gen'rous Wine: A de-luge o'er the Al - tar run, Li - bations of a

Vo - tive Son; Li - ba-tions of a Votive Son, Li - bations of a Vo-tive Son.

Vo - tive Son; Li - ba-tions of a Votive Son, Li - bations of a Vo-tive Son.

Vo - tive Son; Li - ba-tions of a Votive Son, Li - ba-tions of a Votive Son.

MODERATO.

Le - the cease your fluggish course, Joys here spring from purer source; source; Them purpled Juice that from the

Le - the cease your fluggish course, Joys here spring from purer source; source; Them purpled Juice that from the

Le - the cease your fluggish course, Joys here spring from purer source; source; Them purpled Juice that from the

Vine, still flows unmixt 'Tis Mirth 'Tis Wine. Le - the cease your fluggish course, Joys here spring from

Vine, still flows unmixt 'Tis Mirth 'Tis Wine. Le - the cease your fluggish course, Joys here spring from

Vine, still flows unmixt 'Tis Mirth 'Tis Wine. Le - the cease your fluggish course, Joys here spring from

purer source; Them purpled Juice that from the Vine, still flows unmixt 'Tis Mirth, 'Tis Wine, 'Tis Mirth, 'Tis Wine. Them-

purer source; Them purpled Juice that from the Vine, still flows unmixt 'Tis Mirth, 'Tis Wine, 'Tis Mirth, 'Tis Wine. Them-

purer source; Them purpled Juice that from the Vine, still flows unmixt 'Tis Mirth, 'Tis Wine, 'Tis Mirth, 'Tis Wine. Them-

POMPOSO. CATCH a 3 Voc.

By the same.

43

1 How stands the Bottle? push - it round, Let mirth let So - cial Joys a - bound:
 2 Seize Seize Daddy Time before he pass, In - vite th' old Boy to drink a Glas;
 3 So shall he so shall he gladly with us stay, And for a Glas, for a Glas we'll gain a day.

CATCH a 3 Voc.

By the same.

1 As Thomas and Ned in a meadow had stray'd, to An - gle for Perch near a Willow's cool shade,
 2 Quoth Ned in a passion, the Fish will ne'er bite; I've tried ev' - ry Worm but not found out the Right:
 3 Pshaw Pshaw replies Thomas, the Reason I've hit, the fish my friend Ned have no mind to be bit.

LARGHETTO CATCH a 4 Voc. ON MR. POPE ALLUDING TO HIS ODE FOR MUSIC ON ST. CECILIA'S DAY.
 AFFETUOSO.

1 Weep O'er his Tomb ye heav'n - ly Nine, his Urn with blooming flow'rs en - twine.
 2 To soft - est numbers breathe the Flute, and gent - ly strike the warb - ling Lute;
 3 Let dy - - ing E - - cho float a - round, Complain - ing in a sil - - ver sound;
 4 A - round your Choicest ho - nours strew For him who liv - ing ho - nourd you.

GLEE a 4 Voc.

The Melody from GEMINIANI: Harmonized by the AUTHOR.

A LITTLE SLOW AND RATHER SOFT.



In vain you tell your part-ing Lover, you wish fair winds may waft him over; A-las! what
 In vain you tell your part-ing Lover, you wish fair winds may waft him over; A-las! what
 In vain you tell your parting Lover, you wish fair winds may waft him over; A-las! what
 In vain you tell your parting Lover, you wish fair winds may waft him over; A-las! what



winds can hap-py prove, that bear me far from her I love; A-las! what dan-gers on the
 winds can hap-py prove, that bear me far from her I love; A-las! what dan-gers on the
 winds can hap-py prove, that bear me far from her I love; A-las! what dan-gers on the
 winds can hap-py prove, that bear me far from her I love; A-las! what dan-gers on the



main, can e - - qual those which I - - sustain, From flighted vows and Cold disdain.

main, can e - - qual those which I - - sustain, From flighted vows and Cold dis - dain.

main, can e - - qual those which I - - sustain, From flighted vows and Cold disdain.

main, can e - - qual those which I - - sustain, From flighted vows and Cold disdain.



Be gentle and in Pi - - ty chuse To wish the wild - est Tem - pest loose; That

Be gentle and in Pi - - ty chuse To wish the wild - est Tem - pest loose; That

Be gentle and in Pi - - ty chuse To wish the wild - est Tem - pest loose; That

Be gentle and in Pi - - ty chuse To wish the wild - est Tem - pest loose; That

thrown oncemore up - on the coast, where first my ship - wreckt heart was Lost, I may once more re-

thrown oncemore up - on the coast, where first my ship - wreckt heart was Lost, I may oncemore re-

thrown oncemore up - on the coast, where first my ship - wreckt heart was Lost, I may oncemore re-

thrown oncemore up - on the coast, where first my ship - wreckt heart was Lost, I may oncemore re-

-peat my pain, once more in dy - ing Notes complain, of flighted vows and cold disdain.

-peat my pain, once more in dy - ing Notes complain, of flighted vows and cold dis - dain.

-peat my pain, once more in dy - ing Notes complain, of flighted vows and cold disdain.

-peat my pain, once more in dy - ing Notes complain, of flighted vows and cold disdain.

CATCH a 3 Voc.

TRANSLATED FROM THE FRENCH OF MADAM DESHOULIRES BY
THE REV. PHILIP GRIFFIN LL.D.

AFFETUOSO

1 A cru - el Fate hangs threatning o'er, hangs threatning o'er The love - - - ly
2 Ye Streams ye know it, Yet pur - sue - - your ways; Ye Nightingales,
3 Ye who a - lone were con - scious of our Love, Cease Birds your

2 Shepherd, the lovely Shepherd I a - dore.
3 Yet tune your warbling Lays.
1 Notes Ye Rivers cease to move.

CATCH a 3 Voc. Written by MATTHEW PRIOR.

1 Why Harry, what ails you? what
2 'Tis the Mistrifs, 'tis the Mistrifs,
3 But Wine of the three's the most cordial

2 ails you? why look you so fad? so fad? so fad? to think and neer drink, will make you stark mad;
5 'tis the Mistrifs, the Friend, and the Bottle, Old Boy, which creates all the pleasure poor Mortals en - joy:
1 Brother, for one it relieves, and it strengthens the other, for one it relieves, and it strengthens the other.

CANON Six in One.

When Trumpets found from far their loud Alarms Let Cowards shun, but Britons fly to Arms to Arms when

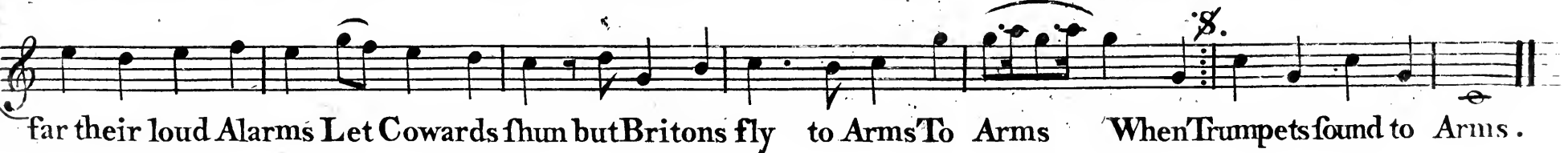
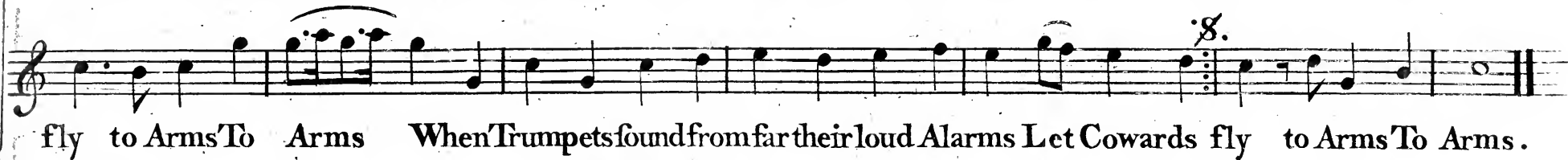
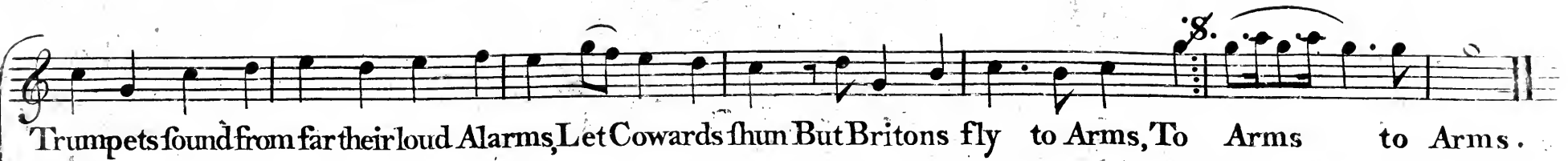
When Trumpets found from far their loud Alarms Let Cowards shun, but Britons fly to Arms to

When Trumpets found from far their loud Alarms Let Cowards shun, but Britons

When Trumpets found from far their loud Alarms Let Cowards

When Trumpets found from far their loud A-

When Trumpets found from



CANON.

Ho - fan - - na fi - - - lio
 Ho - - fan - - na fi - - lio Da - - - vid; be -
 Ho - fan - na fi - - lio Da - - - vid; be - atus qui
 Da - - - vid; be - atus qui ve - nit in no - - mi - ne Do - - mi -
 atus qui ve - nit in no - - mi - ne Do - - mi - ni Ho -
 ve - nit in no - - - mi - ne Do - - mi - - ni Ho - fan - na
 - ni Ho fan - - na fi - - - lio Da - vid.
 - fan - na fi - - lio Da - - - vid, fi - lio Da - vid.
 fi - - lio Da - - - vid, Hofan - na fi - lio Da - vid.

CANON.

51

Sal - - vator mun - - - di fal - va nos, qui per cru - - cem -

Sal - - va - tor mun - - di Sal - - va nos, qui per

Sal - - vator mun - - - di fal - - va

et fangui - nem rede - mis - - ti nos aux - i - - li - a - - - re no - - - bis,

crucem - et fan - gui - nem rede - mis - - ti nos aux - i - - - li - a - - - re

nos, qui per cru - cem - et fan - - gui - nem rede - mis - - ti nos, aux -

Sal - - vator mun - - - di fal - - va nos, de - pre - ca - - - mur Te

no - - - bis Sal - - vator mun - - - di, fal - - va nos, de - pre - camur Te

- i - - - lia - - - re no - - - bis Sal - - vator mun - - di, de - pre - camur Te

ELEGIAC GLEE.

ON A LITTLE GIRL.

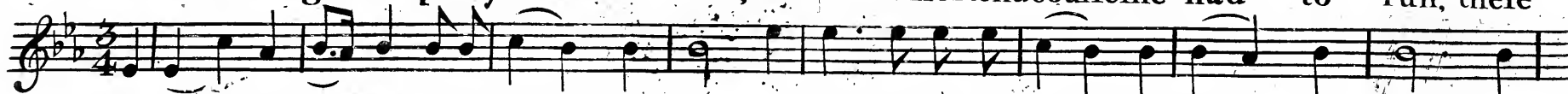
ANDANTE AFFETUOSO E PIANO



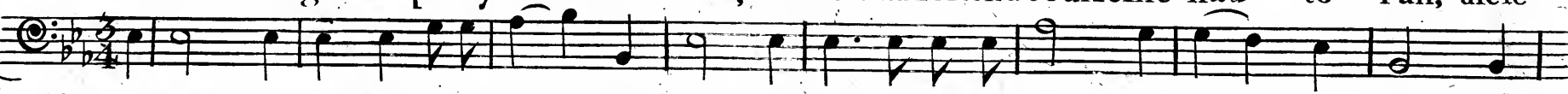
How sweet how graceful pretty Chloris thence and what a short end course she had to run, these



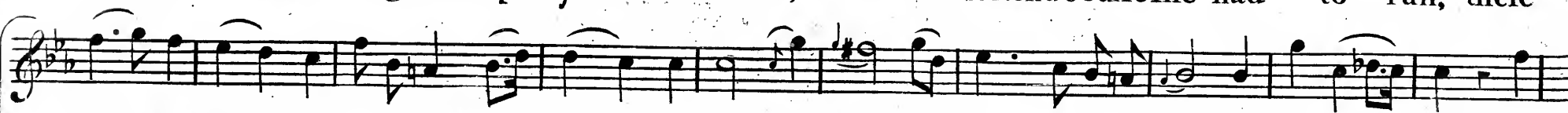
How sweet how graceful pretty Chloris shone, and what a short end course she had to run, these



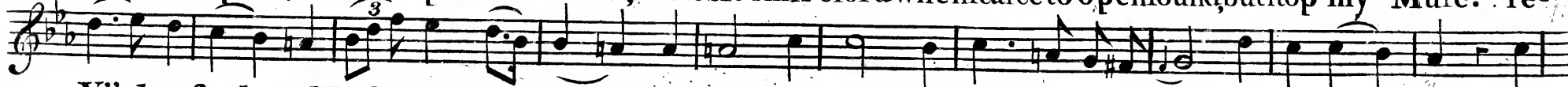
How sweethow graceful pretty Chloris shone, and what a shorten'd course she had to run, these



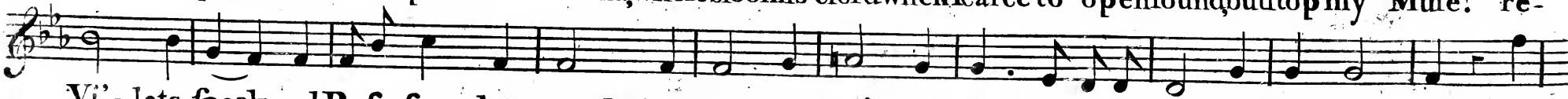
How sweet how graceful pretty Chloris shone, and what a shortend course she had to run, these



Vi-lets speak, and Roses spread a - round, whose bloom is clos'd when scarce to open found, but stop my Muse! . re-



Vi- lets speak, and Roses spread a - round, whose bloom is clos'd when scarce to open found, but stop my Muse! re-



Vi'-lets speak, and Roses spread a - round, whose bloom is clos'd when scarce to open found, but stop my Muse! re-



VI - lets speak, and Roses spread a - round, whose bloom is clost when scarce to open found, but stop my Muse! re-

-proachnot orderd Fate; nor fay that Beau-ty's frail, when'tis too late; for bloome - ternal bloome - ter -

-proachnot orderd Fate; nor fay that Beau-ty's frail, when'tis too late; for bloome - ternal bloome -

-proachnot orderd Fate; nor fay that Beau-ty's frail, when'tis too late; for bloome - ter -

-proachnot orderd Fate; nor fay that Beau-ty's frail, when'tis too late; for bloome -

- nal with eternal Days this seeming Fault, a - - bun-dantly repays, a - - bun-dantly re - pays.

- ternal with eternal Days this seeming Fault, a - - bundantly repays, a - - bun-dantly re - pays.

- - - nal with eternal Days this seeming Fault, a - bun-dantly repays, a - bun-dantly re - pays.

- ternal with eternal Days this seeming Fault, a - bun-dantly re - pays, a - bun-dantly re - pays.

GLEE.

BY SIR WALTER RALEIGH.

Cembalo e
Violoncello

GLEE.

BY SIR WALTER RALEIGH.

If all the World and Love were young, And
If all the World and Love were young, And
If all the World and Love were young, And
If all the World and Love were young, And

Cembalo e Violoncello

Truth in ev' - - ry Shep - herd's tongue, These pretty plea - - fures
Truth in ev' - - ry Shep - herd's tongue, These pretty
Truth in ev' - - ry Shep - herd's tongue,
Truth in ev' - - ry Shep - herd's tongue,

6 4 5 3 — 6 5 7 6 — 7 6 5 3 6 4

might me move, To
plea - - fures might me move, To
These pretty plea - - fures might me move, To
These pretty pleasures might me move, To

live with Thee, to live with Thee, and be thy Love.
live with Thee, to live with Thee, and be thy Love.
live with Thee, to live with Thee, and be thy Love.
live with Thee, to live with Thee, and be thy Love.

Figured bass notation: 5 3, 6 4, 5 3, 6, 6, 6 4 3

Thy Gowns, thy Shoes, thy beds of Rofes, thy Cap, thy Kir - - tle

Thy Gowns, thy Shoes, thy beds of Rofes, thy Cap, thy Kir - - tle

Thy Gowns, thy Shoes, thy beds of Rofes, thy Cap, thy Kir - - tle

Thy Gowns, thy Shoes, thy beds of Rofes, thy Cap, thy Kir - - tle

6 6 6 7 6 5 6 6 3 6

and thy Pofies, Soon break, Soon break,

and thy Pofies, Soon break, Soon break,

and thy Pofies, Soon break, Soon break,

and thy Pofies, Soon break, Soon break,

6 6 6 6 6 6 6 6 6 6

foon wither, foon forgot - ten, In Fol - - ly ripe, in

foon wither, foon forgot - ten, In Fol - - ly ripe, in

foon wither, foon forgot - ten, In Fol - - ly ripe, in

foon wither, foon forgot - ten, In Fol - - ly ripe, in

Rea - son rotten, In Fol - - ly ripe, in Rea - son rotten. Da Capo
If all, &c.

Rea - - son rotten, In Fol - - ly ripe, in Rea - son rotten.

Rea - son rotten, In Fol - - ly ripe, in Rea - son rotten.

Rea - son rotten, In Fol - - ly ripe, in Rea - son rotten. Da Capo
If all, &c.

Figured Bass: $b7 \quad 3 \quad 6 \quad 6 \frac{4}{3} \quad b \quad b7 \quad 6 \quad b7 \quad 6 \quad 4 \quad 5 \quad 6 \frac{b}{4}$

Figured Bass: $8b \quad 7 \quad 6 \quad 5 \quad 6 \quad 9 \quad 5b \quad 3 \quad b \quad 6 \quad 6b \quad 5 \quad b$

MODERATO

Thy belt of Straw, and I - - - vy buds, Thy

Thy belt of Straw, and I - - - vy buds, Thy

Co - - - ral Clasps and am - - - ber Studs, All these in me no

Co - - - ral Clasps and am - - - ber Studs, All

All these in

Figured Bass: 6 7 8 6 5 6 6 5 3

mind can move, All these in me, no mind can move, To come to Thee, and
 these in me, no mind can move, no mind can move, To come to Thee, and
 All these in me no mind can move, To come to Thee, and
 me, no mind can move, in me no mind can move, To come to Thee, and
 be thy Love, To come to Thee, and be thy Love.
 be thy Love, To come to Thee, and be thy Love.
 be thy Love, To come to Thee, and be thy Love.
 be thy Love, To come to Thee, and be thy Love.

Figured Bass: 5 6 5 5 6 4 5 8 3 5 8 3 7 4 8 3 6 5 7 5 8 3 7 5 8 3 6 5 7 5

But could Youth last, and Love still breed, Had
Joy no date, and Age no need. Then these delights my
Then Joy no date, and Age no need. Then these de-

6 5 6 b7 5

6 7 5 5

mind might move, Then these delights my mind might move, To live with
 these delights my mind might move, my mind might move, To live with
 Then these delights my mind might move, To live with
 lights my mind might move, my mind, my mind might move, To live with
 Thee and be thy Love.
 Thee and be thy Love.
 Thee and be thy Love.
 Thee and be thy Love.

5 6 5 5 6 5 3 3 3 3 3 3

3 3 3 6 6 4 5 3

A little lively.

Ye hap - py Fields, unknown to noise and strife, The kind re - - warders
 Ye hap - py Fields, unknown to noise and strife, The kind re - - warders
 Ye hap - py Fields, unknown to noise and strife, The kind re - - warders
 of industrious life; Ye sha - dy Woods, where once I us'd to rove, Alike indulgent
 of industrious life; Ye sha - dy Woods, where once I us'd to rove, Alike indulgent
 of industrious life; Ye sha - dy Woods, where once I us'd to rove, Alike indulgent
 to the Muse, and Love, A - like indulgent to the Muse and Love; Ye
 to the Muse, and Love, A - like indulgent to the Muse and Love; Ye
 to the Muse, and Love, A - like indulgent to the Muse and Love; Ye

Murm'ring Streams, that in Meanders roll; The sweet Composers of the penfive

Murm'ring Streams, that in Meanders roll; The sweet Composers of the penfive

Murm'ring Streams, that in Meanders roll; The sweet Composers of the penfive

Soul, Ye murm'ring Streams, that in Meanders roll; The sweet composers, the

Soul, Ye murm'ring Streams, that in Meanders roll; The sweet composers, the

Soul, ye murm'ring Streams, that in Meanders roll; the

sweet composers of the penfive Soul: Ye

sweet composers of the penfive Soul: Ye

sweet composers of the penfive Soul: Ye

Affettuoso e Piano

Farewel, farewel, the City calls me from your Bowrs, fare - wel, fare - wel, Amusing
 Farewel, the City calls me from your Bowrs, fare - wel, fare - wel, Amusing
 Farewel, Farewel, the City calls me from your Bowrs, fare - wel, - - - Amusing

thoughts and peaceful hours. fare - wel, fare - wel, the City calls me from your Bowrs, farewell, fare -
 thoughts and peaceful hours. fare - wel, the City calls me from your Bowrs, farewell, fare -
 thoughts and peaceful hours. fare - wel, fare - wel, the City calls me from your Bowrs, farewell, fare -

-wel, Amusing thoughts, and peaceful hours, farewell, Amusing thoughts, amusing thoughts, & peaceful hours.
 -wel, Amusing thoughts, and peaceful hours, farewell, Amusing thoughts, amusing thoughts, & peaceful hours.
 -wel, Amusing thoughts, and peaceful hours, farewell, amusing thoughts, farewell, amusing thoughts, & peaceful hours.

CATCH a 3 Voc.

EPIGRAM ON A POOR MUSICIAN.

1 STEPHEN and TIME, are now both e - ven,

2 STEPHEN beat Time, now TIME beats STEPHEN, TIME beats STEPHEN,

3 TIME beats STEPHEN, TIME beats STEPHEN, beats STEPHEN.

CATCH a 3 Voc.

THE UPRIGHT MAN.

1 Should loud - est Tempest, and tre - men - - dous Storms, af -

2 Bellowing bellowing Thunder roll, and Lightning fly with pointed

3 The UPRIGHT MAN, unmov'd by these alarms, Wou'd firmly

- fault Man - - kind in all their hor - - rid forms: The

fu - ry through the bla - - zing bla - zing Sky,

stand Wou'd firm - ly stand, nor fear im - - pend - ing harms.

CATCH a 3 Voc.

ON CONTENT.

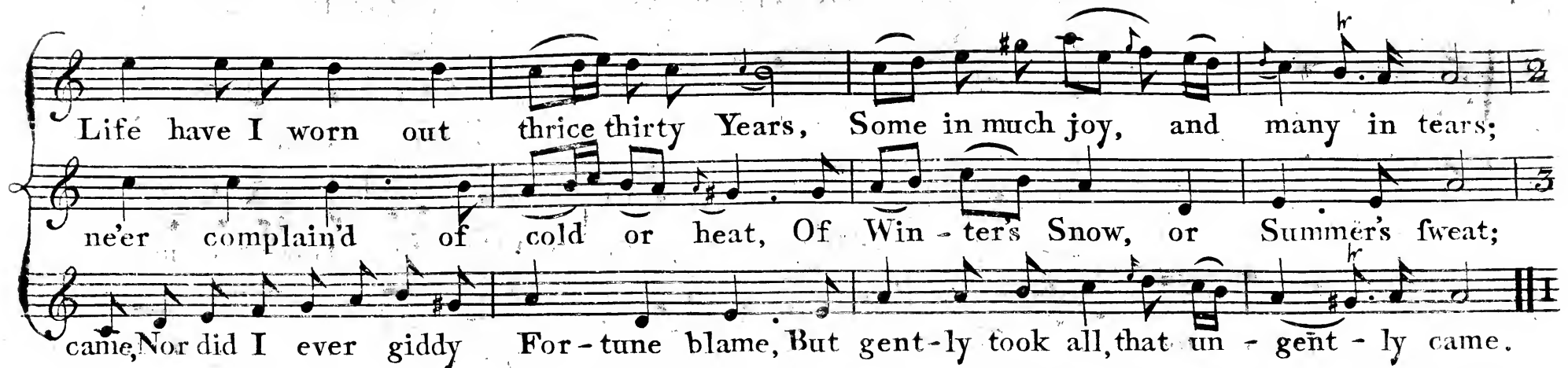
1 Content's a trea - fure fought by all Mankind, Which
 2 To Cells, or Pala - ces we may re - - pair, Yet
 3 Calm Conscience only, can the blef - - - fing give, With-
 yet but few, ah! ve - ry few can find;
 fail to find, the cautious Charmer there:
 - out whose com - pany, 'tis toil to live.

CATCH a 3 Voc.

EPITAPH.

WRITTEN BY ED. SPENCER.

1 Life have I worn out, thrice thirty Years, Some in much joy, and ma - ny in tears,
 2 Yet ne'er com - plain'd of cold, or heat, Of Winters Snow, or Sum - mer's sweat, Yet
 3 Nor did I ever giddy Fortune blame, But gently took all, that ungent - ly



Life have I worn out thrice thirty Years, Some in much joy, and many in tears;
 ne'er complain'd of cold or heat, Of Win - ters Snow, or Summer's sweat;
 came, Nor did I ever giddy For - tune blame, But gent - ly took all, that un - gent - ly came.

CATCH a 3 Voc. FROM THE FRENCH OF DE LA MEME, TRANSLATED by the Rev.^d P. GRIFFIN, LL.D.



1 Ye love - ly In - mates of these Groves, Which clad in verdure seem to hide your
 2 Ye Night - ingales whose li - quid Melody, Dai - ly drive sweet sleep a - way, sweet
 3 There's not a grief it can't remove; But if't not dangerous, is't not dangerous such
 Loves, seem to hide your Loves, Which clad in verdure seem to hide your Loves;
 sleep a - way, how ten - der is your lay, - is your lay.
 sweets to prove? being resolv'd no more, no more to love.

CATCH a 3 Voc. THE FORSAKEN NYMPH. WRITTEN BY THE REV. P. GRIFFIN, LL.D.
Andante Affetuoso.

1 The Ring dove mourns, on yon - der Tree, Its tender Partner dead; While
2 As the nice Bee un - wearied roves From rifled flow'r to flow'r, So my un -
3 Return, too love - ly Youth, re - turn, That Maid thou canst not find, Who will like
I in tears, un - happier see, My cru - el Part - ner fled.
-fettled wand' - - - rer loves, And chan - ges ev' - ry hour.
me, like me, thine absence mourn, Or will like me, be kind.

Brisk CATCH a 3 Voc.

EPIGRAM.

1 Come MEGG be quick, and make the Bed; Come MEGG,
2 Now tuck the feet, now place the head, place the head, now tuck the feet, tuck the
3 I'll kiss you if you don't be stir ye, if you don't be stir ye.

be quick, be quick and make the Bed, make the Bed;
 feet, now place the head; I'll kiss you, I'll kiss you if you don't bestir ye;
 bestir ye, Quoth MEGG, I can't abide to hurry.

Mod^o CATCH a 3 Voc. THE EXPEDIENT.

1 The Youth that's touch'd with noble fire, And would to
 2 Who would that glorious Prize attain, But knows not how that prize to
 3 He that in Learning would improve, Must first with Learning fall in Love; For true
 Learning's heights aspire, And would to Learning's heights aspire,
 gain, this short Prescription we direct, that cannot fail of good effect;
 love, for true pains will call, and that's the charm that carries all.

CATCH a 3 Voc.

ON HOMER.

Pompofa

1 Seven wealthy Towns, con - - - tend - - ed for

2 Thro' which, the li - - ving Ho - - MER,

3 Thro' which, the living Ho - MER, beg'd his

Ho - - - MER dead; for Ho - - - MER dead;

beg'd his bread; the living HOMER, beg'd his bread.

bread; thro' which the li - ving HOMER, beg'd his bread.

CATCH a 3 Voc.

EPIGRAM.

Lively but not too quick.

1 COURTLY, in compa - ny the o - - - ther

2 Fie Gentlemen! in France they ne - ver

3 done in France young Fop, what's done in

day, Cries curfe your Smoaking, curfe your
fmoak; Fie Gentlemen!
France, we lit - tle care, we lit - tle care, But
Smoaking, 'tis an o - - dious way, an
Fie Gentlemen! in France they ne - - ver
faith we'll make 'em fmoak, we'll
odious way, 'tis an o - - dious way;
Smoak; SIR BLUNT reply'd, who dearly lov'd a joke, What's
make 'em fmoak if they - - - come here.

1 Grant me in-dul-gent Heav'n, a ru-ral feat, Rather Con-

2 I would have Buf'-ness, would have Buf'-ness, but devoid of strife; A

3 Then if one Mor-tal two such grants can crave, From fi-lent

-templative, Contemplative than great; Where, tho' I taste Life's sweets, I

private, but an ac-tive Life; Some Books I'd have, and

life, I'd steal into my Grave: Then if one Mor-tal, two such grants can

still - may be, A-thirst for Im-mor-ta-li-ty.

some Acquain-tance too, But ve-ry good, and ve-ry few:

crave, From fi-lent life, I'd steal in-to my Grave.

CATCH a 3 Voc.

WRITTEN BY MR. POPE ON THE DUTCHESS OF BRIDGEWATER.

73

Affettuoso

1 Call round her Tomb, each ob - ject of de - fire, Each purer flame, inform'd by purer fire;

2 Bid her be all that cheers, or soft - ens life, the tender Sister, Daughter, Friend & Wife:

3 Bid her be all that makes Mankind a - - dore, then view this Marble, and be vain no more.

CATCH a 3 Voc.

Affettuoso

1 Gen - tle Love this Hour befriend me, To my Eyes re - sign thy Dart;

2 Chill as Mountain Snow her Bosom, Tho' I ten - der Language use;

3 See my dy - ing Eyes are pleading, See a bro - ken heart appears;

Notes of melt - ing Mu - sic lend me, To - - dif - solve a fro - zen heart;

'Tis by cold in - diff - rence frozen, To my Arms, and to my Love:

For thy pi - - ty in - - ter - ceeding, The eloquence, the e - - loquence of tears.

CATCH a 4 Voc.

ON A BOATMAN WHO DIED POOR.

1 Poor JOHN, poor JOHN, thy fwelling

2 Thou broughtest nothing to the World, nor aught haft

3 The reason's plain, the reason's plain, is plain Old CHARON

4 When e'er a noble Brother dies, a noble Brother dies, Of

Sails are furl'd, And thou art wafted hence;

taken thence; Nor aught has taken thence;

cries. Old CHARON cries, And I for-give it thee;

him, I fcorn a fee, I fcorn a fee.

CATCH a 3 Voc.

ON ISABELLA COUNTESS OF DENBIGH. Who died May 16. 1769.

75

a.w.s.

A little lively.

1 With live - - ly ta - lents and an o - - pen heart, Su - pe - - rior

2 Second in high Nobi - li - ty to none, to none, See DENBIGH lies, be -

3 With love of Philo - - fo - - phick learn - ing fraught, She wife - - - ly

to the fallacies of Art, Grac'd by that innate dignity, that innate dignity of

- neath this hum - - ble Stone; A large be - nevolence each thought re -

practis'd what his vir - - tues taught, Then seal'd his praises with her la - - tel

Soul, Which neither threats, nor bribes, could once con - troul;

- fin'd Like Hales, the gen'rous friend, the gen'rous friend, of hu - man kind:

breath, And grateful courts his last re - - mains in Death.

† The Rev'd Dr STEPHEN HALES near whom her Ladyship desir'd to be inter'd in Twickenham Church.

CATCH a 3 Voc. ON SOME SNOW THAT MELTED ON A LADY'S BREAST.

From Steel's Miscellanies.

1. Those en - - - vious flakes, came down, came down in haste, To prove her
 2. Grieving, grieving to find themselves surpass'd, dissolv'd, dis-
 3. Dissolv'd, dissolv'd, dissolv'd in - to a Tear, dis-
 Breast less fair, To prove her Breast less fair;
 - solv'd, dis - - solv'd in - - - to a Tear.
 - solv'd, dis - - solv'd in - - - to a Tear.

CATCH a 3 Voc.

ON A YOUNG LADY.

Affettuoso e piano.

1. Here Innocence and Beau-ty lie, whose breath was snatch'd by early, not untimely death:
 2. Hence did she go, just as she did begin - Sorrow to know, before she knew to Sin:
 3. Death, that does Sin & Sorrow thus pre - vent, Is the next blessing, to a life well spent.

INSCRIPTION ON A GROTTO AT CRUX EASTON; THE WORK OF NINE YOUNG LADIES, SISTERS. 77

Pomposo CATCH a 4 Voc.

WRITTEN BY MR. POPE.

1 Here shunning I - - dle - nefs at once, and praise, This
2 The glittering emblem, of each spot - less Dame,
3 Beau - - ties, which Nature on - ly, can im - - part, Add
4 But Fate dis - pos'd them, in this hum - ble fort, And

ra - - dient pile, Nine rural Sister's raise;
Fair as her Soul, and shining as her frame;
such a polish, as dis - - gra - - ces art:
hid in deserts, what would charm a Court.

The Angler's CATCH a 4 Voc.

1 Man's life is but vain; For'tis subject to pain, and Sorrow, & short, short as a bubble;

2 'Tis a Hodge Podge of Buſ'nefs, and Money and care, and care and Money, Money and trouble;

3 But we'll take no care, when the Weather is fair, nor will we vex now, tho' it rain;

4 We'll banish all Sorrow, And sing till tomorrow, And Angle, and Angle, and Angle a - gain.

CATCH a 4 Voc.

1 The Prod-igals an Ass; The Prodigals an Afs, an Afs;

2 The Miser a worfe Sot, the Miser a worfe Sot, the Miser a worfe Sot;

3 Who wants as much the thing he has, Who wants as much the thing he has, As those which he has not.

4 As those, As those which he has not, which he has not.

CATCH a 4 Voc.

PROCRASTINATION.

79

1 To MORROW; Yes, To MORROW you'll re - - pent, A

2 To MORROW comes; no Pe - ni - tential Sor - - row Ap -

3 At length, To MORROW such a Ha - - bit gains, As

4 And you believe To DAY, too soon will be, 'Till

train of YEARS in VICE and FOOL - - LY spent;

- pears there - - in, for still it is To MORROW.

if it were the time, that Heav'n or - - dains;

more To MORROW'S you're de - ny'd to fee.

CATCH a 4 Voc.

THE PANGS OF ABSENCE.

1 Turn, Oh turn thee, dear - - est Crea - ture,

2 Turn, and heal my wound - - ed heart;

3 When you're near me no - - thing's sweet - er,

4 When you're ab - - sent, then I smart.

Affettuoso. CATCH a 3 Voc. TO A YOUNG LADY UPON THE AUTHOR'S LEAVING BATH.

1 Fare - well, ye plea - sing haunts a - - dieu! How

2 Since all that's dear I leave be - - hind, Oh! do not

3 To view a - gain this place and you, Would heal my

hard, how hard that I must roam from you;

say that I'm un - - kind, that I'm un - - kind;

heart, would heal my heart, its bliss re - - new.

CATCH a 3 Voc.

1 I offer Love, but thou Respect wilt have - - - 2

2 Take SEXTUS all thy Pride, and Folly crave; 3

3 But know, but know, I can be no Man's Friend, and Slave. 1

CATCH a 3 Voc.

EPIGRAM.

1 In a dark cor-ner of the House, Poor HELEN fits, and fobs, and cries; 2

2 She will not see her lo - - - ving Spouse, Nor her more dear Picquet al - lies; 3

3 Un - less she finds her Eye - brows, She'll e'en weep out her eyes. 1

Affettuoso e Piano CATCH a 3 Voc.

WRITTEN BY MR. SHENSTONE.

1 Who - e'er has travell'd Life's dull round, Where'er his va - - rious Tour has been, 2

2 May sigh, to think how oft he found, His warmest wel - come at an Inn. 3

3 His warm - est welcome at an Inn, - - - at an Inn

CANONS in the Unifon. a 3 Voc.

1 My GOD my GOD, look up - on me, look upon me, why hast thou for-faken me;

2 And art so far from my health, - and from the words, the words of my complaint:

3 O my GOD, I cry in the day time, but thou hearest not, and in the Night season also, I take no rest.

A 3 Voc.

1 How long wilt thou for-get me, O LORD, for e-ver? How long, how

2 Con - sider and hear me, O LORD my GOD, O LORD my GOD, con - - fi - der and

3 Lighten mine eyes, that I fleep not, I fleep not in death, Lighten mine eyes, that I

long, wilt thou hide thy face from me, how long wilt thou hide thy face from me?

hear me, con - fi - - der and hear me, O Lord, O LORD my GOD:

fleep not in death, Lighten mine eyes, that I fleep not, I fleep not in death.

1 You whose fond wishes do to Heav'n af-pire, Who make those blest a - bodes your sole desire,
 2 If you are wise, & hope that bliss to gain, Use well your time, use well your time, nor live an hour in vain:
 3 Let not the Morrow, your vain thoughts employ, But think this day, the last you shall enjoy, you shall enjoy.

Moderately Slow A 3 Voc.

1 Turn thee un - to me, and have mer - cy up - on me; for I am de - so - late,
 2 The sorrows of my heart are en - lar - - ged, O bring thou me out of
 3 Look upon mine adver - sity, and mi - se - ry, and forgive me; forgive me all my Sin, for -

I am desolate, and in misery, for I am desolate, and in misery;
 all my troubles, out of all my trou - bles, O bring thou me, out of all my troubles;
 - give me all my Sin, forgive me all my Sin, and forgive, forgive me all my Sin.

A 5 Voc.

BY MR. POPE.

1 Nature, and Nature's Laws, lay

2 hid in Night.

3 God said, Let

4 New-
TON be: And

5 all was Light.

A 3 Voc.

1 O God, thou hast cast us out, and scatter'd us a-

2 thou hast al-
fo been dis-plea-sed, thou hast also been dis-pleased, hast

3 O turn thee un-to us a-gain, O turn thee unto us, O

-broad, and scatter'd us a-broad, and scatter'd us a-broad.

also been dis-plea-fed, hast al-fo been dis-plea-fed;

turn thee unto us, O turn thee un-to us a-gain.

Detailed description: This is the first system of a musical score for three voices. It consists of three staves, each with a treble clef and a key signature of two flats (Bb and Eb). The first staff has a time signature of 2/4 and ends with a repeat sign and the number 2. The second staff has a time signature of 3/4 and ends with a repeat sign and the number 3. The third staff has a time signature of 1/4 and ends with a repeat sign and the number 1. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

CATCH a 5 Voc.

ON DRYDEN'S MONUMENT.

BY MR. POPE.

1 This SHEFFIELD rais'd. The

2 fa-cred dust be-low, Was

3 DRY - - - DEN once, The

4 rest who does not know; who

5 does not know.

Detailed description: This is the second system of the musical score, featuring five voices. It consists of five staves, each with a treble clef and a common time signature (C). The first staff has a time signature of 2/4 and ends with a repeat sign and the number 2. The second staff has a time signature of 3/4 and ends with a repeat sign and the number 3. The third staff has a time signature of 4/4 and ends with a repeat sign and the number 4. The fourth staff has a time signature of 5/4 and ends with a repeat sign and the number 5. The fifth staff has a time signature of 1/4 and ends with a repeat sign and the number 1. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

CATCH a 4 Voc.

EPITAPH ON GENERAL WOLFE.

1 Here lies brave - - - WOLFE; who
 2 fought, fought, fought on Freedom's side;
 3 Bled, Bled, Bled for his King, for his
 4 King, and vanquish'd, and vanquish'd, tho' he dy'd.

CATCH a 3 Voc.

EPITAPH ON AN INFANT. WRITTEN BY SAM^L WESLEY.

1 Be - neath, be - - - neath - - a sleep - ing In - fant lies,
 2 Here - - af - - ter shall more glo - - - rious rise, And
 3 When the Arch Angels' Trump shall found, And Souls to Bo - dies join, What
 To Earth, to Earth his Ash - es lent.
 none more in - - no - cent, And none more in - - no - cent.
 crowds shall wish their lives, had been. As short as thine.

CATCH a 3 Voc.

FROM ZANNAZARIUS.

87

1. Ah! LESBIA, now, now or never pi - - ty show; Two different
 2. For thee, in flames I'm scorcht, in Tears I drown,
 3. Let my Tears quench my fire, quench my fire, coercial Dame. Or dry my
 fates, two different fates a - - las! a - las! to thee I owe.
 At once, a NILUS, and an ETNA grown, a NILUS and an ETNA grown.
 tears up, with more po - - tent flame, more po - - tent flame.

CATCH a 3 Voc.

EPITAPH.

1. My Years on Earth, were Nine - - ty three, But LORD what's that com-par'd with thee,
 2. Who views the Sea - fons o'er a - - gain, And shall to end - less A - ges reign.
 3. Whilst I lie here to sleep in dust, In hopes to rise a - gainst the just.

CATCH a 3 Voc. CHIEFLY COMPOSED OF CRIES AT THE WEST END OF THE TOWN.
Not too quick but in Moderate time.

1 Four bunches a penny Prim - roses, four bunches a penny Prim -

2 Here's Muffins Maids buy my fine Muffins, here's Muffins Maids buy my fine

3 Ground I - vy, ground I - vy, come buy my ground I - vy, ground I - vy, ground Ivy, come

- roses, four bunches a pen - - ny. - - -

Muffins. Young Water Cref - - fes. - - -

buy my ground I - - vy. Afhes Maids Ash - - es. - - -

Affetuo fo. CATCH a 3 Voc. WRITTEN BY THE REV. PHIL: GRIFFIN LL D.

1 Go sweetest of the feather'd throng, To her who sings so well, Im -

2 At earliest dawn of ro - sy day, When Phoebus gilds the Skies, In

3 When dark-ling Cynthia's rays shall rove, A - long nights fa - ble vest, Sing

-prove by CHLOE's match - less song, All o - - thers to ex - - cell;
 melt - - ing notes my Love dis - play, And bid my CHLO - E rise;
 soft - - est notes of con - - stant love, And soothe her Soul to rest.

CATCH a 3 Voc.

EPIGRAM.

1 Let RU - - FUS weep, re - joice, re - joice, stand fit or
 2 Let him eat, drink, ask questions or dis-
 3 He writ to's Father ending with this Line, I
 walk, Still he can nothing but of Ne - - via talk;
 -pute, Still he must speak of Ne - via, or be mute;
 am my lovely NE - - - VIA e - - - ver thine.

CATCH a 3 Voc.

ON THE CELEBRATED TOM D'URFY.

1 Here lies the Lyric, here lies the Lyric, the Lyric, who with

2 His tale was pleafant, and his fong was fweet; his

3 Grieve Reader grieve, that he, too foon grown old, his fong has ended,

tale and fong, Did life to Threefcore years and ten prolong;

fong was fweet; his heart was chearful, but his thirft was great, his thirft was great;

His fong has ended, and his tale has told, his tale has told.

CATCH a 3 Voc.

THE BROKEN CHRYSTAL.

On a Waiting Woman fent for Wine, who feigned fpeed, as a pretence for having drank the Liquor, and broken the Glafs by which accident she was Cut.

1 To fetch fome Wine A - li - cia went, Bearing a Chryftal,

2 But feign - ing hafte it came to pafs She

3 Maidens be - ware of too much fpeed, Maidens be - ware of too much fpeed, For

Bearing a Chrystal, a Chrystal, a Chrystal Con - ti - - nent;
 brake in two, the brake in two, the brit - tle Glafs;
 A - - LICE fure was CUT, for A - LICE fure was CUT, in - - deed.

CATCH a 3 Voc.

A little lively but not too quick.

1 Good Night, good Night, one Glafs and then a - way, good Night one Glafs and
 2 We must not part 'till break of day, we must not part,
 3 I'm going home I will not stay, I will not stay, my Wife com -
 then a - way; good Night, good Night, one Glafs and then away;
 we must not part 'till break of day, we must not part 'till break of day, till break of day;
 mands and I o - bey, I'm going home, I will not stay, my Wife commands & I obey.

EPITAPH ON A YOUNG LADY WHO DIED THE DAY ON WHICH SHE WAS MARRIED.

Tenderly. CATCH a 3 Voc.

WRITTEN BY ROBERT HERRICK ESQ. PRINTED IN 1648.

1 That Morn which saw me made a Bride, The Ev'-ning witness'd that I died;

2 Those ho - - ly lights wherewith they guide, Unto the Bed the bashful, bash - ful Bride,

3 Serv'd but as Ta-pers for to burn, And light my Reliques to their Urn.

Affetuoso. CATCH a 3 Voc.

1 The wake - - full Nightingale that takes - - no rest, While

2 All Night how sweet - - - ly he - - com - plains, And

3 No, no, no, no 'tis no such thing, for

Cu - - - pid warms his lit - - tle breast,

makes - - - us fear that love - - has pains;

Love that makes him wakeful, makes him sing:

1 Let Monarchs fight for pow'r and fame, With noise and arms alarm Mankind;
 2 Let dai-ly fears their quiet fright, And dreams disturb their rest at night;
 3 Greatness shall ne'er my Soul enthrall, Give me Content, and I have all.

Affettuoso. CATCH a 3 Voc.

WRITTEN BY H. CAREY.

1 Love's a gentle gen'-rous Passion, Source of all sublime delight;
 2 What are Ti-tles, Pomp, or Riches, If com-pard with true content;
 3 Law - -less passions bring vex - a - tion, But a chaste and constant Love, Is a
 When with mu-tual In - -cli - nation, Two fond Hearts, in one u - nite.
 That false joy, which now be-witches, When ob - tain'd, we may re - pent.
 glo - rious, glorious e - - mu - lation, Of the blifs - ful state a - - bove.

CATCH a 3 Voc.

EPIGRAM.

1 You fay you nothing owe; you fay you nothing owe; and fo I fay; fo I fay;

2 And fo I fay; and fo I fay, and fo I fay;

3 He only owes, who something has to pay; He only owes who something has to pay, to pay.

CATCH a 3 Voc.

EPIGRAM.

1 Bright as the day, and as the morning fair, Bright as the day, and

2 Such CHLOE is, fuch CHLOE is, - - and common as the Air, fuch CHLOE

3 And common as the Air,

as the morning fair, Bright as the day, and as the morn - ing fair;

is, fuch CHLOE is, and common as the Air;

and common as the Air, and common as the Air.

CANZONET.

TO THE NIGHTINGALE.

95

Andante

Sweet Bird! Sweet Bird!

that charm't the Hour of Eve, Still mindful

Sweet Bird! Sweet Bird!

that charm't the Hour of Eve, Still mindful

Sweet Bird! Sweet Bird! that charm't the Hour

the Hour of Eve, Still mindful

Pia.

of thy ancient wrong, While lift'ning Faires learn - to grieve, to grieve, learn to

Pia.

of thy ancient wrong, While lift'ning Faires learn to grieve, to grieve, learn to

Pia.

of thy ancient wrong,

While lift'ning Faires learn to grieve, learn to

grieve, And pay with Tears thy plaintive Song; And pay with Tears thy plaintive Song;

grieve, And pay with Tears thy plaintive Song; And pay with Tears thy plaintive Song;

grieve, And pay with Tears thy plaintive Song; And pay with Tears thy plaintive Song;

What Echo fweet, these fhades a - long, along, fhall kind - ly bear fhall

What Echo fweet, these fhades along, fhall

What Echo fweet, these fhades along, fhall kind - ly

kind - ly bear thy diftant Strain, Where Laura while it's Sounds convey foft Pity for thy

kind - ly bear thy diftant Strain, Where Laura while it's Sounds convey foft Pity for thy

bear thy dif - - - tant Strain, Where Laura while it's Sounds convey foft Pity for thy

tender Pain, Ah! envied Bird fhall blefs, fhall blefs thy Lay; Sing

tender Pain, Ah! envied Bird fhall blefs thy Lay; Sing

tender Pain, Ah! envied Bird fhall blefs thy Lay; Sing

Affettuoso

Pia.

97

on fweet Bird, the Maid fhall fay, ceafe cruel Maid the Fays re-

on fweet Bird, the Maid fhall fay, ceafe cruel Maid the Fays re-

on fweet Bird, the Maid fhall fay, ceafe cruel Maid the Fays re-

-turn, nor Strains of near - - er Grief de - - fpife, Echo a fadder

-turn, nor Strains of near - - er Grief de - - fpife, Echo a fadder

-turn, nor Strains of near - - er Grief de - - fpife, Echo a fadder

Tale, fhall learn, thy Poet loves, and weeps, and dies. Sing

Tale, fhall learn, thy Poet loves, and weeps, and dies. Sing

Tale, fhall learn, thy Poet loves, and weeps, and dies. Sing

For. Pia. Pianis.

For. Pia. Pianis.

For. Pia. Pianis.

Moderato

Fain would I fing of Cad - mus Deeds, And tell where brave A -

Fain would I fing of Cad - mus Deeds, And tell where brave A -

Fain would I fing of Cad - mus Deeds, And tell where brave A -

- tri - - des bleeds, My Lyre accuft - om'd to the Tone, Still fings of

- tri - - des bleeds, My Lyre accuft - om'd to the Tone, Still fings of

- tri - - des bleeds, My Lyre accuft - om'd to the Tone, Still fings of

Love and Love a - - lone; Still fings of Love and Love alone; I For.

Love and Love a - - lone; Still fings of Love and Love alone; I For.

Love and Love a - - lone; Still fings of Love and Love alone; I

late - - ly chang'd its am' - rous bent; On Heroes Battles Wars intent; In

vain a - - las! its u - - fual Tone, Still fings of Love and Love a -

- lone, Still fings of Love and Love a - - lone.

- lone Still fings of Love and Love a - - lone.

Resoluto.

Pia.

Ye valiant Chiefs and Kings adieu, My Lyre will not ad-

Ye valiant Chiefs and Kings a-dieu, My Lyre will not ad-

Ye valiant Chiefs and Kings a-dieu, My Lyre will not ad-

-mit of you; For though I've

-mit of you; For

-mit of you; For

chang'd its spright - ly Tone - its spright - ly

For though I've chang'd its spright - ly

though I've chang'd its spright - ly spright - ly

Tone, It ftill will fing of Love, and Love a - - lone. It

Tone, It ftill will fing of Love, and Love a - - lone. It

Tone, It ftill will fing of Love, and Love a - - lone. It

ftill will fing of Love, and Love a - - lone; It ftill will

ftill will fing of Love, and Love a - - lone; It ftill will

ftill will fing of Love, and Love a - - lone; It ftill will

fing of Love, and Love a - - lone.

fing of Love, and Love a - - lone.

fing of Love, and Love a - - lone.

CATCH a 4 Voc.

Moderate time.

1 Cock a doo - - dle do, Cock a doo - dle do,

2 Hark! John Hark! quoth Joan, for that's a call for you;

3 Joan, Joan, I fay, why's our Cock in fuch a stew?

4 Cock a doodle do, Cock a doo - dle do, it is time that you and I get up to brew.

CATCH a 4 Voc.

1 War be - gets Po - ver - - ty, Po - - ver - - ty Peace;

2 Peace makes Riches flow, Fate ne'er doth cease;

3 Riches pro - - duceth Pride, Pride is War's Ground;

4 War begets Po - - ver - - ty, The World goes round.

CANON.

Ex-au-di Dom-i-ne Jus-ti-ti-am meam in-tende Deprecati-o-

Ex-au-di Dom-i-ne Jus-ti-te-am meam in-tende Depre-

Ex-au-di Dom-i-ne Jus-ti-ti-am

-nem me-am Auri-bus perci-pe O-rati-onem meam non in la-bi-

-cati-o-nem me-am Au-ri-bus perci-pe O-rati-onem meam non in

meam in-tende Depre-cati-o-nem me-am Auri-bus perci-pe O-

-is do-lofis. Ex-au-di Dom-i-ne Jus-ti-ti-am me-am.

la-bi-is do-lofis. Ex-au-di Dom-i-ne Jus-ti-ti-am me-am.

-rati-onem meam non in la-bi-is do-lofis. Ex-audi Jus-ti-ti-am meam.

CATCH a 4 Voc.

KILLING THE BOAR.

OTWAY.

1
Forth from the thicket rush'd a - no - - - ther Boar, rush'd ano - - - ther Boar, So

2
all his dreadful bristles rais'd up high, with all his dreadful bristles rais'd up high; they

3
Foam - - - ing he came at me, where I was post - - ed, where I was posted, whetting his

4
brandishing my well pois'd Javelin high, with this bold executing Arm, I

large he seem'd the Tyrant of the Woods; the Ty - - rant of the Woods; With

seem'd a Grove of Spears up - - on his Back up - - on his Back;

hugh long Tusks, and gaping wide as he al - ready had me for his Prey; 'Till

struck the ugly brindled Monster - - the ugly brindled Monster to the Heart.

A 4 Voc.

CANONS in the Unifon.

1 By - the Wa - ters of Ba - by-lon

2 We sat down and wept, and wept, and wept: - When

3 we re-member'd thee, re-member'd thee O Si-on.

4 as for our Harps, we hang'd them up: upon the trees that are therein.

A 4 Voc.

1 Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah.

2 Hal - le - lu - jah Hal - le - lu - jah Hallelu - jah.

3 Hallelu - jah Hal - le - lu - jah Hal - le - lu - jah Halle - lu - jah.

4 Hallelu - jah Hallelu - jah Hal - le - lu - jah Hal - le - lu - jah.

A 4 Voc.

1 Halle-lu-jah Hal-le-lujah Hal - - - lelu-jah Hal - - - le-lujah.

2 Hal-le-lu-jah Hal-le-lujah Halle-lujah Halle-lu - - jah Hal-le-lu-jah Hal-le-lujah.

3 Hal-le-lu-jah Hal-le-lujah Halle-lujah Halle-lu - jah Hal - le-lu-jah Hallelu-jah.

4 Hal-le-lujah Hal-le-lujah Hal - - le - - lu - - jah Hal-le-lu-jah Hal-le-lujah.

Pomposo G L E E 4 Voc.

UPON THE ALARM OF AN INVASION.

1 Britons advance to guard your native Land, we'll fight 'till we conquer the miscreant Band;

2 Britons advance to guard your native Land, we'll fight 'till we conquer the miscreant Band;

3 Britons advance to guard your native Land, we'll fight 'till we conquer the miscreant Band;

4 Britons advance to guard your native Land, we'll fight 'till we conquer the miscreant Band;

Such Cowards fure will run from Bri - tons bold; then hafte, no flaves are we, nor will be fold.

Such Cowards fure will run from Bri - tons bold; then hafte, no flaves are we, nor will be fold.

Such Cowards fure will run from Bri - tons bold; then hafte, no flaves are we, nor will be fold.

Such Cowards fure will run from Bri - tons bold; then hafte, no flaves are we, nor will be fold.

Tempo Ordinario GLEE.

FOR EDWARD THE 6th STATUE AT ST. THOMAS'S HOSPITAL.

On Edwards' Brow no Laurels cast a Shade, Nor at his feet are warlike Spoils display'd; yet

On Edwards' Brow no Laurels cast a Shade, Nor at his feet are warlike Spoils display'd; yet

On Edwards' Brow no Laurels cast a Shade, Nor at his feet are warlike Spoils display'd; yet

On Edwards' Brow no Laurels cast a Shade, Nor at his feet are warlike Spoils display'd; yet

On Edwards' Brow no Laurels cast a Shade, Nor at his feet are warlike Spoils display'd; yet

here, since first his bounty rais'd the pile, the lame grow active and the languid smile; See

here, since first his bounty rais'd the pile, the lame grow active and the languid smile; See

here, since first his bounty rais'd the pile, the lame grow active and the languid smile; See

here, since first his bounty rais'd the pile, the lame grow active and the languid smile; See

here, since first his bounty rais'd the pile, the lame grow active and the languid smile; See

This block contains the first system of a musical score for five voices. The lyrics are repeated across five staves. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The melody is consistent across all staves, with some phrasing slurs and ties. The lyrics are: "here, since first his bounty rais'd the pile, the lame grow active and the languid smile; See".

this, ye Chiefs, and struck with envy pine, to kill is brutal, but to save divine.

this, ye Chiefs, and struck with envy pine, to kill is brutal, but to save divine.

this, ye Chiefs, and struck with envy pine, to kill is brutal, but to save divine.

this, ye Chiefs, and struck with envy pine, to kill is brutal, but to save divine.

this, ye Chiefs, and struck with envy pine, to kill is brutal, but to save divine.

This block contains the second system of the musical score for five voices. The lyrics are repeated across five staves. The music continues from the first system, maintaining the same key and time signature. The melody is consistent across all staves, with some phrasing slurs and ties. The lyrics are: "this, ye Chiefs, and struck with envy pine, to kill is brutal, but to save divine.". The system concludes with double bar lines on each staff.

CATCH a 4 Voc.

THE PINING LOVER.

109

Affettuoso

1 My Charmer fees me languish, regardless of my An-guish,

2 Un-heeding hears me sigh;

3 My Heart in silence bleeding, with doubts & fears suc-ceed-ing,

4 Compels me speak or die. Compels me speak or die.

CATCH a 4 Voc.

CHIEFLY COMPOS'D OF CRIES AT THE WEST END OF THE TOWN.

1 Two a penny sweet Bough Pots, Two a penny sweet Bough Pots;

2 Here is young Hastings for Six Pence a Peck; buy my

3 Lemons, or O-ran-ges for your Veal; any

4 Knives or Scifsars to Grind

Tenderly. GLEE a 4 Voc.

Charmer, hear your faithful Lover, nor disdain t'admit his Flame;
Charms surround those love-ly features, tender Pi-ty grant your Slave;

Charmer, hear your faithful Lover, Nor disdain t'admit his Flame;
Charms surround those love-ly features, Ten-der Pi-ty grant your Slave;

Charmer, hear your faithful Lover, Nor disdain t'admit his Flame;
Charms surround those love-ly features, Ten-der Pi-ty grant your Slave;

Charmer, hear your faithful Lover, Nor disdain t'admit his Flame;
Charms surround those love-ly features, Ten-der Pi-ty grant your Slave;

Cease to flight, your scorn give o-ver; constant e-ver I'll re-main.
Turn, and be so kind a Creature; Haste and heal the wounds you gave.

Cease to flight, your scorn give o-ver; constant e-ver I'll re-main.
Turn, and be so kind a Creature; Haste and heal the wounds you gave.

Cease to flight, your scorn give o-ver; Constant e-ver I'll re-main.
Turn, and be so kind a Creature; Haste and heal the wounds you gave.

Cease to flight, your scorn give o-ver; Constant e-ver I'll re-main.
Turn, and be so kind a Creature; Haste and heal the wounds you gave.

CANZONET a 3 Voc.

FROM ENGLAND'S HELICON.

111

Moderato.

Fields were o - - ver - spread with flow'rs, Fair - est choice of

Fields were o - - ver - spread with flow'rs, Fair - est choice of

Fields were o - - ver - spread with flow'rs, Fair - est choice of

Flo - ra's treasure; Shepherds there had fha - dy Bow'rs, Shepherds there had

Flo - ra's treasure; Shepherds there had fha - dy Bow'rs, had

Flo - ra's treasure; Shepherds there had fha - dy Bow'rs, Shepherds

fha - - - dy Bow'rs, Where they oft re - - pos'd with Pleasure.

fha - - - dy Bow'rs, Where they oft re - - pos'd with Pleasure.

there had fhady Bow'rs, Where they oft re - - pos'd with Pleasure.

Siciliana.

Meadows flourish'd fresh and gay, Where the wanton Herds did play. Meadows flourish'd
 Meadows flourish'd fresh and gay, Where the wanton Herds did play. Meadows
 Meadows flourish'd fresh and gay, Where the wanton Herds did play.

fresh and gay, Meadows flourish'd fresh and gay, Where the wanton Herds did play.
 flourish'd fresh and gay, - - - fresh and gay, Where the wanton Herds did play.
 Meadows flourish'd fresh and gay, Where the wanton Herds did play.

Springs more clear than Cry - stal Streams, feated were the Groves among; Thus nor Titan's
 Springs more clear than Cry - stal Streams, feated were the Groves among; Thus nor Titan's
 Springs more clear than Cry - stal Streams, feated were the Groves among; Thus nor Titan's

scorching beams, nor Earth's drouth, cou'd Shepherds wrong, Thus nor Ti-tan's scorching beams, nor

scorching beams, nor Earth's drouth, cou'd Shepherds wrong, Thus nor Ti-tan's scorching beams, nor

scorching beams, nor Earth's drouth, cou'd Shepherds wrong, Thus nor Ti-tan's scorching beams, nor

Mod?
Earth's drouth, cou'd Shepherds wrong. Fair Pomo-na's fruitful Pride, Did the budding

Earth's drouth, cou'd Shepherds wrong. Fair Pomo-na's fruitful Pride, Did the budding

Earth's drouth, cou'd Shepherds wrong. Fair Pomo-na's fruitful Pride, Did the budding

Earth's drouth, cou'd Shepherds wrong. Fair Pomo-na's fruitful Pride, Did the budding

Branches hide, Fair Po-mona's fruit-ful Pride, Did the budding Branches hide.

Branches hide, Fair Po-mona's fruit-ful Pride, Did the budding Branches hide.

Branches hide, Fair Po-mona's fruit-ful Pride, Did the budding Branches hide.

Siciliana.

Flocks of Sheep fed on the Plains; Harmless Sheep that roam'd at large, Here and there fate

Flocks of Sheep fed on the Plains; Harmless Sheep that roam'd at large, Here and there fate

Flocks of Sheep fed on the Plains; Harmless Sheep that roam'd at large, Here and there fate

penfive Swains, Waiting on their wand'ring charge; Penfive while their Lasses smild, Lasses which had

penfive Swains, Waiting on their wand'ring charge; Penfive while their Lasses smild, Lasses which had

penfive Swains, Waiting on their wand'ring charge; Penfive while their Lasses smild, Lasses which had

them beguild. Penfive while their Lasses smild, Lasses which had them be-guild.

them beguild. Penfive while their Lasses smild, Lasses which had them be-guild.

them beguild. Penfive while their Lasses smild, Lasses which had them be-guild.

Moderately Brisk.

Hills with Trees were richly dight, were rich-ly dight, Vallies stor'd with Vesta's wealth; Both did harbour

Hills with Trees were richly dight, Vallies stor'd with Vesta's wealth; Both did

Hills with Trees were richly rich-ly dight, Vallies stor'd with Vesta's wealth;

sweet de-light, - Both did harbour sweet delight, did harbour sweet de-light, Nought was

harbour sweet de-light, - Both did harbour sweet delight, did harbour sweet de-light, Nought was

Both did harbour sweet de-light, - did harbour sweet delight, Nought was

there to hinder Health. Thus did heaven grace the foil, Not deform'd with Workman's toil.

there to hinder Health. Thus did heaven grace the foil, Not deform'd with Workman's toil.

there to hinder Health. Thus did heaven grace the foil, Not deform'd with Workman's toil.

A little Slow.

Pu-rest Plot of earth-ly mold Might that land be just - ly nam'd. Art by nature
 Pu-rest Plot of earth-ly mold Might that land be just - ly nam'd. Art by nature
 Pu-rest Plot of earth-ly mold Might that land be just - ly nam'd. Art by na ture
 was con-trould Art, which no such pleasure fram'd; Fairer place was ne - ver seen,
 was con-trould Art, which no such pleasure fram'd; Fairer place was ne - ver seen,
 was con-trould Art, which no such pleasure fram'd; Fairer place was ne - ver seen,
 Fit - test place for Beauties Queen. Fit - test place for Beau - - ties Queen.
 Fit - test place for Beauties Queen. Fit - test place for Beau - - ties Queen.
 Fit - test place for Beauties Queen. Fit - test place for Beau - - ties Queen.

CANON in the 5th and 4th above.

117

Ex - au - di Do - - - mi - ne Ex - au -

Ex - au - di Do - - - mi - ne Ex - au - di O - ra - ti - - o - - nem

Ex - au - di Do - - - mi - ne Ex - au - di O - ra - ti -

- di O - ra - ti - - o - - nem me - - - am. Ex - au - di

me - - - am. Ex - au - di Do - - - mi - ne Ex - au -

- o - - - nem me - - - am. Ex - au - di Do - - - mi -

Do - - - mi - ne Ex - au - di O - ra - ti - - o - - nem me - - am.

- di o - ra - ti - - o - - nem O - ra - ti - - o - - nem me - - - am.

- ne Ex - au - di O - ra - ti - - o - - nem me - - - am.

CATCH a 3 Voc.

THE TOAST.

BY MR. J. CUNNINGHAM.

Pompofa

1 Give the toast — Give the toast my good

2 Here's the King, take your Bumpers, Here's the

3 Let him live, long and happy,

fellow be jo - - vial and gay, and let the brisk

King, take your Bum - pers, my brave britifh Souls; who guards your fair

Let him live long and hap - - py, fee Lewis brought

moments, pafs jo - cund a - - - way.

Freedom, fhould crown your full Bowls.

down; and tafte all the Comforts, no Cares of a Crown.

1 'Tis in view — 'Tis in view, the rich blefsing kind
2 A full Flafk! — the rich Nectar this
3 Let it bleed, and ca - - roufing, this
Nature be - - ftow'd, To con - - quer our Sorrows, or
Bottle con - - tains, In a
Liquor di - - - vine, Sing a Hymn to the
lighten the Load, or light - - en the load.
flood of fresh rapture, fhall roll thro' our veins:
God, to the God, that firft cul - - tur'd the vine.

1 Na - - ture a thoufand ways a thoufand ways com - plains!

2 A thoufand words ex - - prefs her Pains:

3 But for her laughter, has but three; and very fmall ones ha! ha! he!

CATCH a 3 Voc.

A PICTURE.

No vain fanta - tic Or - nament fhe wore;

Each feature charm'd, their har - mo - ny ex - - preft, the fettled

Au - guft fhe ftood, yet modeft was her Air, Ma -

Art - - lefs and un - a - dorn'd, fhe pleas'd the more;

Peace, that dwelt with - - in her Breaft;

- jef - ti - cal - - - ly mild, and a - miably fe - - vere.

Affetuofo.

1 Oh Cupid aid a Lo-ver his Pafion to dif-co-ver;
 2 Her Heart to me in-cline! With fofter ac-cent charm her,
 3 With trueft Pafion warm her, and fix her ever, ever mine.

Pompofe. CATCH a 3 Voc. DESCRIPTION OF THE SETTING SUN FROM THE SEA BEACH. J. GAY.

1 Far in the deep the Sun his glo-ry hides; A ftreak of gold the
 2 Pur-ple Clouds their am-ber Li-nings fhew, & edg'd with flames rolls
 3 pen-five I behold the fad-ing Light, & o'er the dif-tant
 fea and fky di-vides; The
 ev'-ry wave be-low. Here
 Bil-low lofe my fight.

C A N O N.

Lau - da - te Dominum de
 Lau - da - te Domi - num de Coe - lis Lau - da - te
 Lau - da - te Domi - num de Coelis Lau - da - te e - um in ex -
 Coe - lis Lau - da - te e - um in ex - cel - - - - fis.
 e - um in ex - cel - - - - fis. Lau - da - te domi -
 - cel - - - - fis. Lau - da - te domi - num de
 Lau - da - te domi - num de Coelis, Lau - da - te eum in ex - cel - - fis.
 - num de Coelis, Lau - da - te e - um in ex - cel - - - - fis, in ex - cel - - fis.
 Coelis, Lau - da - te e - um in ex - cel - - - - fis, in ex - cel - - fis.

The musical score is written for three voices in 3/4 time, featuring a key signature of one flat (B-flat). The melody is a canon in three parts, with each voice part entering sequentially. The lyrics are: "Sweet - ly flow, thou gen - - tle Stream, on whose Banks fresh Beau - - ties beam. Sweet - - ly flow, thou gen - - tle Stream, on whose Banks fresh Beau - - ties beam. Sweet - - ly flow, thou gen - - tle Stream, on whose Banks fresh Beau - - ties beam." The score consists of 12 staves, with each voice part occupying four staves. The first voice part begins on the first staff, the second on the second staff, and the third on the third staff. The score concludes with a double bar line and repeat signs on the final staff of each voice part.

Sweet - ly flow, thou gen - - tle Stream, on whose Banks fresh Beau - -

Sweet - ly flow, thou gen - - tle Stream, on whose Banks fresh

Sweet - ly flow, thou gen - - tle Stream, on whose

- - ties beam. Sweet - - ly flow, thou gen - - tle Stream, on whose

Beau - - ties beam. Sweet - - ly flow, thou gen - - tle

Banks fresh Beau - - ties beam. Sweet - - ly flow, thou

Banks fresh Beau - - ties beam.

Stream, on whose Banks fresh Beau - - ties beam.

gen - - tle Stream, on whose Banks fresh Beau - - ties beam.

CATCH a 3 Voc.

1 Hark, Hark, Hark, how the Woods do

2 Cry of the Hunter's hollow, the Hunter's hollow, the Cry of the Hunter's hollow, and the

3 O this is Mu - fic, O this is

ring, with the Hunter's hollow, and the Cry that they follow. The

Cry that they follow, and the Cry that they follow

Mu - - fic, for a King, this is Mu - fic for a King. Hark,

Affettuoso

CATCH a 3 Voc.

WRITTEN BY A YOUNG GENTLEMAN AT WESTMINSTER SCHOOL
UPON THE DEATH OF A FAVOURITE BIRD.

1 Poor Bird! snatch'd off by fate's severe decree, and we depriv'd of thy sweet Melody;

2 Belov'd by all, for thy harmonious Note, and warbling Mu - fic issuing from thy throat;

3 T'excel in singing, was thy only Pride, No Bird more pleasing liv'd, more mourn'd for, dy'd.

1 Cruel de - spair, no more tor - ment me, no more my bloom - ing

2 No more my bleed - ing Heart shall lan - - - guish in - -

3 No more I'll dread the pane - - - full an - - -

Hopes an - - - noy; Let soft de - - lu - - sion, to con - tent me, A -

figh, in figh, no more my bleed - ing Heart shall lan - guish in

- - - - - guish sweet Hope re - turn - - ing brings re - lief, sweet

- rise with flatt' - ring dreams of Joy; 2

figh the Voice of fi - - - - - lent Grief; 3

Hope re - - turn - - ing brings re - - lief. 1

CATCH a 3 Voc.

THE GENEROUS REPULSE.

Moderato

1 Thy vain purfuit fond Youth, give o'er; What more a - - las! can

2 Suppreſs thy fighs, and weep no more; ſhould Heav'n and Earth with

3 But if Re - venge can eaſe thy Pain, I'll footh thoſe Ills, I

Fla - via do! thy worth I own, thy Fate de - plore,

thee com - bine 'Twere all - - in vain; ſince a - - - ny Pow'r, To

can - - not cure; Tell thee I drag a hope - - leſs chain, And

All are not hap - - py that are true;

crown thy Love, muſt al - - - ter mine;

more than I in - flict en - - - dure.

1 Come fol - - low me brave Hearts, and

2 Keep your Ranks, and stand your Ground, let the Trum - pets the

3 And if we give the foil, and

stout - - ly play your Parts; found out the Trumpets, found out the

Trumpets brave - ly found, and the Drums dub a dub

if we give the foil, found out the Trumpets, found out the

Trumpets, with Pif - tols Swords and Darts;

beat, dub a dub beat, dub a dub beat.

Trumpets, the Soldiers take the spoil.

The musical score is written for three voices (1, 2, 3) and piano accompaniment. It features a key signature of one sharp (F#) and a common time signature (C). The lyrics are arranged in three systems, each with three staves for the voices and three staves for the piano. The piano part includes various musical notations such as eighth notes, quarter notes, and rests, as well as dynamic markings like '2' and '3'.

GLEE 3 Voices.

SERENADE.

Andante. Pia.
 Go ye soft Notes, and gently wake the fair, who now dissolved in

Pia.
 Go ye soft Notes, and gently wake the fair, who now dissolved in

Pia.
 Go ye soft Notes, and gently wake the fair, who now dissolved in

For.
 easy Slumbers lies; While wake - - ful thoughts, and love's perplexing Care, Per-

For.
 easy Slumbers lies; While wake - - ful thoughts, and love's perplexing Care, Per-

For.
 easy Slumbers lies; While wake - - ful thoughts, and love's perplexing Care, Per-

Pia.
 -mit no rest, to dwell on Cleon's eyes; permit no rest to dwell on Cleon's eyes.

Pia.
 -mit no rest, to dwell on Cleon's eyes; permit no rest to dwell on Cleon's eyes.

Pia.
 -mit no rest, to dwell on Cleon's eyes; no rest to dwell on Cleon's eyes.

Affetuofo

For.

Pia.

For.

Now while the Day's forgot, and calm her Breast, Try all your Charms the cruel

For.

Pia.

For.

Now while the Day's forgot, and calm her Breast, Try all your Charms the cruel

Pia.

For.

For.

Now while the Day's forgot, and calm her Breast, Try all your Charms the cruel

Pia.

Maid to move; Now that her Pride and her dif-dain's at rest, pofsesherear, & win her

Maid to move; Now that her Pride and her dif-dain's at rest, pofsesherear, & win her

Maid to move; Now that her Pride and her dif-dain's at rest, pofsesherear, & win her

Pia.

heart, win her heart to love, pofsesherear, and win her heart to love.

heart, win her heart to love, pofsesherear, and win her heart to love.

heart, win her heart to love, pofsesherear, and win her heart to love.

Tenderly. GLEE a 3 Voc.

Thy eyes be - speak th'imperial wife of Jove, thy bo - som shews the
 Bleft man, whose eye on thy bright form has hung, thrice blest, who hears the

Cy - prian Queen of love; Di - ana's fin - - gers thy fair hand dif -
 mu - - fic of thy Tongue; As Monarchs hap - - py, who thy Lips has

- plays, and Thetis' limbs each grace - - ful step be - trays.
 preft, but who em - bra - - ces, as the Gods is blest.

- plays, and Thetis' limbs each grace - - ful step be - trays.
 preft, but who em - bra - - ces, as the Gods is blest.

- plays, and Thetis' limbs each grace - - ful step be - trays.
 preft, but who em - bra - - ces, as the Gods is blest.

TO THE SUN.

A little lively

Glee a 3 voc.

Hail! thou great Orb that deck'st the Sky, Too piercing for the mor-tal eye; thy

Hail! thou great Orb that deck'st the Sky, Too piercing for the mor-tal eye; thy

Hail! thou great Orb that deck'st the Sky, Too piercing for the mor-tal eye; thy

Rays are spread o'er the whole Globe, and cover Na-ture with a golden robe; In

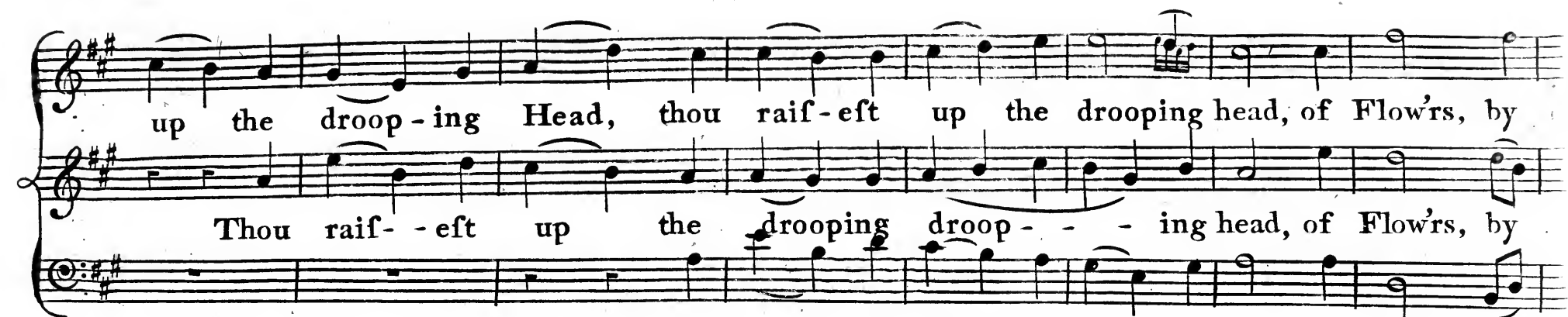
Rays are spread o'er the whole Globe, and cover Na-ture with a golden robe; In

Rays are spread o'er the whole Globe, and cover Na-ture with a golden robe; In

spring the fertile Meads wax green, And na-ture, ev'ry where's fe-rene; Thou raifest

spring the fertile Meads wax green, And na-ture ev'ry where's fe-rene;

spring the fertile Meads wax green, And na-ture ev'ry where's fe-rene;



up the droop - ing Head, thou raif - est up the drooping head, of Flow'rs, by
 Thou raif - - est up the drooping droop - - - ing head, of Flow'rs, by

Thou raif - est up the drooping head, of Flow'rs, by

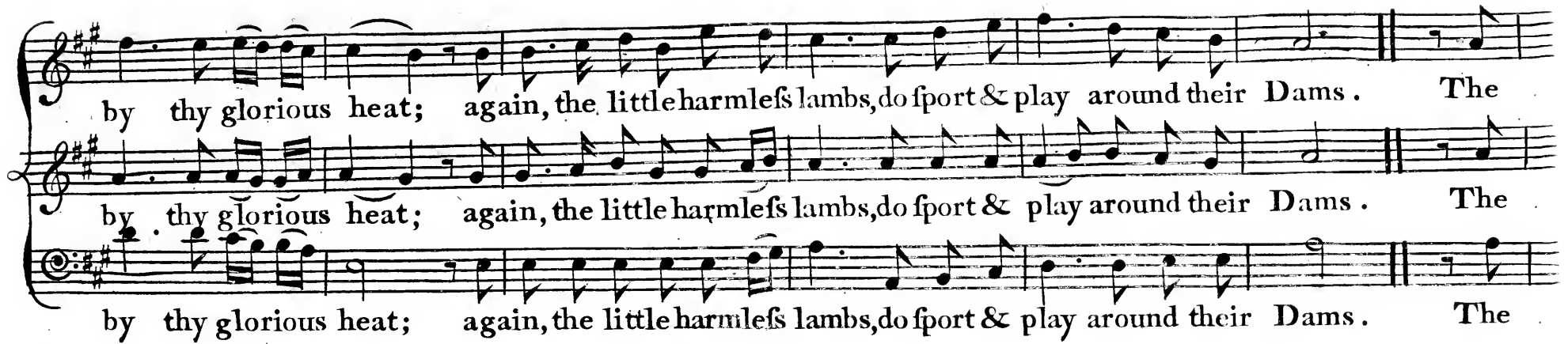


Winter's Wind made dead: the Birds en - li - vend by thy Rays; now warble forth their cheerful
 Winter's Wind made dead: the Birds en - li - - vend by thy Rays; now warble forth their cheerful

Winter's Wind made dead: the Birds en - li - vend by thy Rays now warble forth their



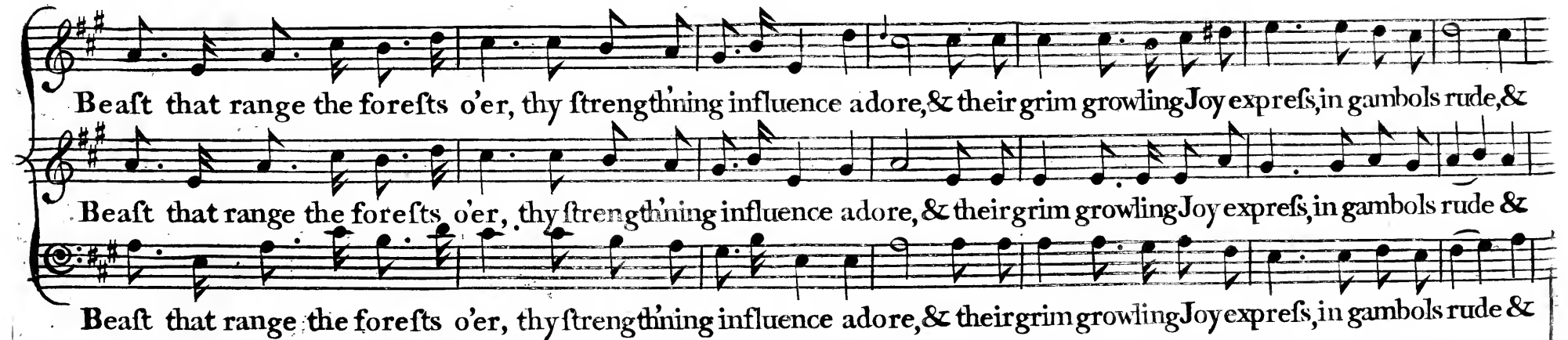
cheerful lays; now war - ble forth their cheerful lays. Again the white fleec'd flocks do bleat, enliven'd
 cheerful lays; now war - ble forth their cheerful lays. Again the white fleec'd flocks do bleat, enliven'd
 cheerful lays; now war - ble forth their cheerful lays. Again the white fleec'd flocks do bleat, enliven'd



by thy glorious heat; again, the little harmless lambs, do sport & play around their Dams. The

by thy glorious heat; again, the little harmless lambs, do sport & play around their Dams. The

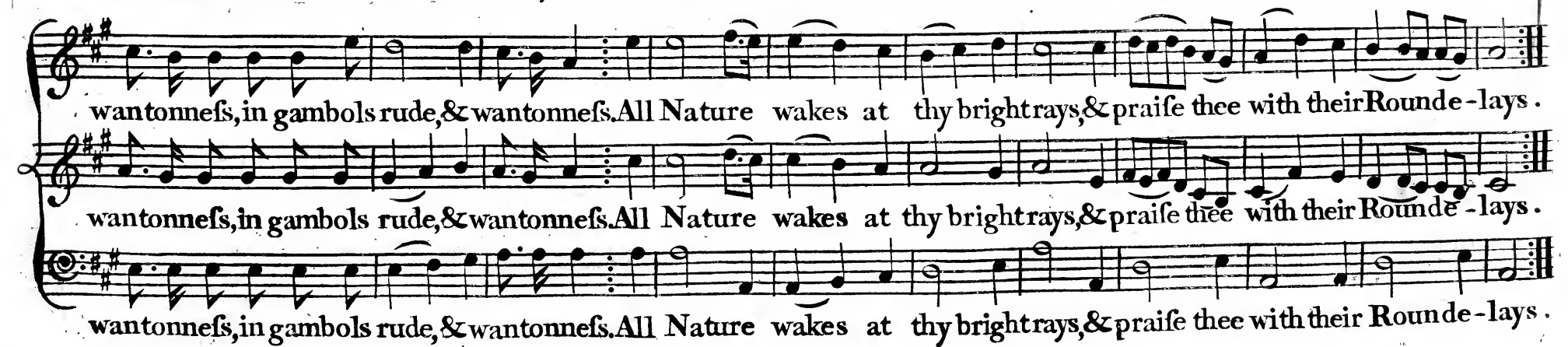
by thy glorious heat; again, the little harmless lambs, do sport & play around their Dams. The



Beast that range the forests o'er, thy strengthening influence adore, & their grim growling Joy express, in gambols rude, &

Beast that range the forests o'er, thy strengthening influence adore, & their grim growling Joy express, in gambols rude &

Beast that range the forests o'er, thy strengthening influence adore, & their grim growling Joy express, in gambols rude &



wantonness, in gambols rude, & wantonness. All Nature wakes at thy bright rays, & praise thee with their Rounde-lays.

wantonness, in gambols rude, & wantonness. All Nature wakes at thy bright rays, & praise thee with their Rounde-lays.

wantonness, in gambols rude, & wantonness. All Nature wakes at thy bright rays, & praise thee with their Rounde-lays.

CATCH a 3 Voc.

THE APPROACH OF NIGHT.

Written by Gay.

1 Lo! Night in fi - lent State begins to rife, & twinkling orbs beftrew th' uncloudy Skies; 2

2 Her bor - - - row'd Luf - tre, growing Cynthia lends, & on the main, a glittering path extends: 3

3 Millions of Worlds, hang in the spacious Air, which round their Suns, their annual Circle steer

CATCH a 3 Voc.

ON THE DEATH OF ADONIS. From the Greek of Bion

1 Soft from the warbling nine the num - - - bers flow, To

2 vain would words re - call de - - part - - - ed breath And

3 Stop, Venus stop a - while the fal - - - ling tear, A

rouse their fav'rite from the Shades be - - low; In

Mufic faintly ftrike the ears of Death

feast of Grief awaits the next re - - vol - - - ving Year.

CATCH a 3 Voc.

FROM THE GREEK OF ANACREON.

Affettuoso

1 Here, my Chlo,-e charming Maid, Here be-neath the genial Shade,
 2 Shield-ed from each ru - - - der Wind, lovely Chlo - e lie re - clin'd;
 3 Lo! for Thee the balmy Breeze, gently fans the waving Trees.

CATCH a 3 Voc.

WRITTEN BY ROWE.

1 Lo! when the Spring re - news the flow'ry Field, And warms the pregnant
 2 Seeks the fa - fest shelter of the Wood, where she may trust her little
 3 No rude Swains, her shady call may know; No serpents climb, nor
 the pregnant Nightin - gale the preg - nant Night - in - gale to build; She
 tune - - ful Brood, where she may trust her lit - - tle tune - ful Brood, Where
 blasting Winds may blow; No serpents climb, nor blast - ing Winds may blow.

ELEGY by Lord Littleton. TO THE MEMORY OF LUCY COUNTESS OF LITTLETON.

Pompofo

Made to engage all hearts and charm all eyes tho' meek, magnanimous, tho' witty,

Made to engage all hearts and charm all eyes tho' meek, magnanimous, tho' witty,

Made to engage all hearts and charm all eyes tho' meek, magnanimous, tho' witty,

wife; Polite, as all her life in Courts had been, yet good as she the world had never seen

wife; Polite, as all her life in Courts had been, yet good as she the world had never seen

wife; Polite, as all her life in Courts had been, yet good as she the world had never seen

the noble Fire of an ex-alt-ed mind, with gentlest female tendernefs combin'd.

the noble Fire of an ex-alt-ed mind, with gentlest female tendernefs combin'd.

the noble Fire of an ex-alt-ed mind, with gentlest female tendernefs combin'd.

Affettuoso e Piano

Her speech was the melo - dious voice of Love her song the warbling of the vernal Grove her

Her speech was the melo - dious voice of Love her song the warbling of the vernal Grove her

Her speech was the me-lo-dious voice of Love her song the warbling of the vernal Grove her

eloquence was sweet - er than her song soft as her heart and as her rea - - son stronger her form each

eloquence was sweet - er than her song soft as her heart and as her rea - - son stronger her form each

eloquence was sweet - er than her song soft as her heart and as her rea - - son stronger her form each

beauty of her mind ex-press'd, her mind was virtue by the Gra - ces dress'd her mind was virtue by the Gra - ces dress'd.

beauty of her mind exprest, her mind was virtue by the Graces dress'd her mind was virtue by the Gra - ces dress'd.

beauty of her mind exprest, her mind was virtue by the Graces dress'd her mind was virtue by the Graces dress'd.

C A N O N.

Deus in Nomi - ne tu - - o fal - vum me fac & in vir - tu - te tu - a

De - us in Nomi - ne tu - - o falvum me fac & in vir - tu - te

Deus in Nomi - ne tu - - o falvum me fac &

ju - dica me. Deus in Nomi - ne tu - - o falvum me fac &

tu - - a ju - dica me. Deus in Nomi - ne tu - - o falvum me

in vir - tu - - te tu - - a ju - dica me. Deus in Nomine

in vir - tu - - te tu - a ju - dica me, - - ju - di - - ca me.

fac & in vir - tu - - te tu - a ju - dica me, ju - di - - ca me.

tu - - o falvum me fac & in vir - tu - - te tu - - a ju - di - ca me.

CANZONET a 3 Voc.

Moderato.

O come my dear - est De - lia to my arms, My Soul awake, be -

O come my dear - est De - lia to my arms, My Soul awake, be -

O come my dear - est De - lia to my arms, My Soul awake, be -

-hold her heav'nly charms; O come, my Soul a - wake, behold her

-hold her heav'nly charms; my Soul a - wake, my Soul a - wake, behold her

-hold her heav'nly charms; my Soul a - wake, my Soul a - wake, behold her

heav'nly charms; be - hold her stray - - ing thro' yon lonely vale,

heav'nly charms; behold her stray - - ing thro' yon lonely vale,

heav'nly charms; behold her straying thro' yon lone - ly

finging more pleafing, than the Nightin - gale, the Night - - in - gale, more

fing - ing more pleafing, fing - ing more pleafing, than the Nightin - gale, more

vale, fing - ing more pleafing, than the Nightingale,

pleaf - ing, than the Night - - in - gale. Her Teeth are whi - - ter

pleaf - ing, than the Night - - in - gale. Her Teeth are whi - - ter

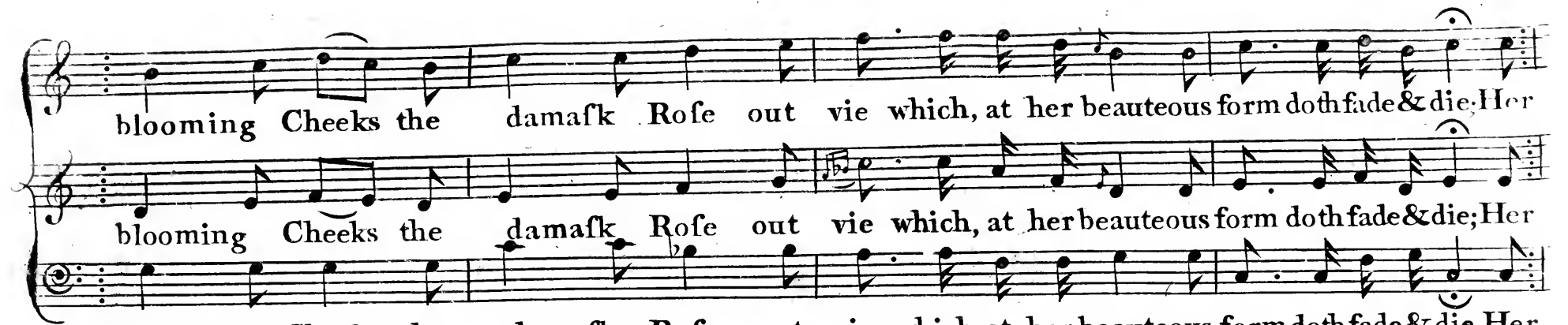
more pleafing, than the Night - - in - gale Her Teeth are whi - - ter

Larghetto

than the driven Snow, her jet - - ty locks in carelefs Ringlets flow; Her

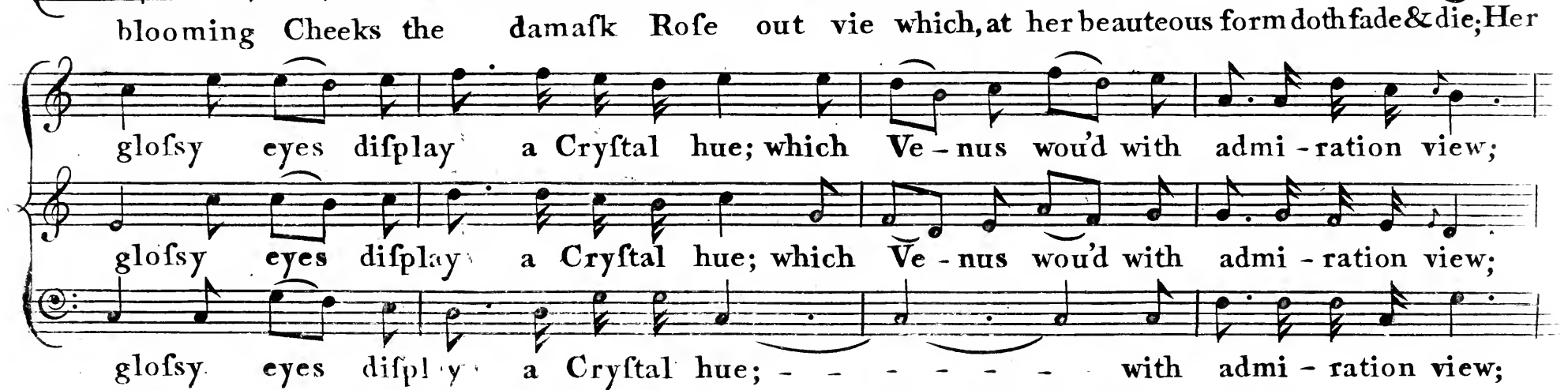
than the driven Snow, her jet - - ty locks in carelefs Ringlets flow; Her

than the driven Snow in carelefs Ringlets flow; Her



blooming Cheeks the damask Rose out vie which, at her beauteous form doth fade & die; Her

blooming Cheeks the damask Rose out vie which, at her beauteous form doth fade & die; Her



blooming Cheeks the damask Rose out vie which, at her beauteous form doth fade & die; Her

glossy eyes display a Crystal hue; which Ve-nus would with admiration view;

glossy eyes display a Crystal hue; which Ve-nus would with admiration view;

glossy eyes display a Crystal hue; - - - - - with admiration view;



Come then O lovely Delia to my Arms, let me again embrace thy virgin charms.

Come then O lovely Delia to my Arms, let me again embrace thy virgin charms.

Come then O lovely Delia to my Arms, let me again embrace thy virgin charms.

Moderato

But ah! alas! from me she's e - - ver fled No more shall I with flow'rs a-

But ah! alas! from me she's e - - ver fled No more shall I with flow'rs a-

But ah! alas! from me she's e - - ver fled No more shall I with flow'rs a-

dorn her head; A-gain I'll to my lonely Cot re-turn, return, A-gain I'll to my

dorn her head; A-gain I'll to my lone-ly Cot return, A-gain I'll to my

dorn her head; A-gain I'll to my

lonely Cot re-turn, return, For thee O De-lia my fond Heart shall burn.

lonely Cot re-turn, return, For thee O De-lia my fond Heart shall burn.

lonely Cot re-turn, return, For thee O De-lia my fond Heart shall burn.

CATCH a 4 Voc. THE FOLLOWING WORDS WERE WRITTEN FOR A HOUSE OF ENTERTAINMENT ABROAD. 143

Larghetto affai.

1 Nella ca - - fa tro - - ve - - re - te, tro - - ve - - re - - te

2 Tout ce que vous pou - vez fou - - hai - - ter

3 Vinum, Panem, Pif - ces, carnes, carnes,

4 Coaches, Chaifes, Horfes, Harnesfs, Harnesfs.

CATCH a 3 Voc. EPIGRAM FROM THE GREEK OF ANACREON.

1 Fair HE - LI - CO - NIA'S is the first descry'd, The next ZAN -

2 laft is GLAUCA, from the Moun - tain's Brow; they fly with

3 BACCHUS bear a Kid, and I - - vy Crown and the prefs'd Grape, his

- TIPPE wantons by his fide; The

transport to the vale be - - - low; To

hon - - - est Soul, to drown.

CATCH a 4 Voc. FROM THE GREEK OF ANACREON.

1 Where is the Man, whose so - - cial Soul, 'Mid
 2 Pleasure's ro - - fy hours can prove, The
 3 sweets of Po - - e - fy, and Love. He
 4 best deserves the spark - ling Bowl.

CATCH a 4 Voc. FROM THE GREEK OF ANA-
-CREON.

1 Hence far hence, unthink - ing Swain,
 2 Drive thy flock to yon - der Plain; left
 3 MYRON'S sta - tued Cow shoud join In
 4 Pasture with thy lowing Kine.

CATCH a 3 Voc.

AN ARCADIAN SCENE.

1 Here the hap - - - py Lo - - - vers stray, here the
 2 Round the vine whose um - - - brage greets, with the Cluf - - - ters
 3 Youth - ful beau - - ty's bloom - - - ing Train, danc - - - ing

fmi - - ling Gra - - - ces play;
 pro - - mif'd prom - - - if'd Sweets.
 o'er the ver - - - dant Plain.

CANZONET a 2 Voc.

BY THE REV. PHIL: GRIFFIN LL.D.

Lively.

Lively.

If when you see the blushing Rose, you taste it's sweetness as it blows, you taste it's sweetness as it blows.

If when you see the blushing Rose, you taste it's sweetness as it blows, you taste it's sweetness as it blows.

It will not lose it's scent the more it will not lose it's scent the more, but yield it's fragrance

It will not lose it's scent the more, it will not lose it's scent the more, but yield it's fragrance

as be-fore. it will not lose it's scent the more but yield it's fragrance yield it's fragrance as before.

as be-fore it will not lose it's scent the more but yield it's fragrance as be-fore, it's fragrance as before.

Tenderly.

So if you let me kifs those lips, from whence the Bee his honey fips; ffill Chloe

So if you let me kifs those lips, from whence the Bee his honey fips; ffill

you'll your charms, your charms re-tain, and I ffill wifh to kifs, wifh to kifs a-gain; ffill

Chloe you'll your charms re-tain, and I ffill wifh to kifs, wifh to kifs a-gain;

Chlo - e you'll your Charms re-tain, your charms re-tain, and I ffill wifh to kifs a-gain.

ffill Chlo - e you'll your charms re-tain, and I ffill wifh to kifs a-gain.

CATCH a 3 Voc.

INVITATION TO THE COUNTRY.

147

Andante.

1 Here spreads the Lawn, high crown'd with Woods, Here slopes the Vale, there twines the Floods;

2 While Nature sheds her bal-my Pow'rs, o'er Hill and Dale, in Leaves and Flow'rs.

3 For thee the Town hath no de-lights; Then come my Friend, the Sun in-vites.

CATCH a 6 Voc.

1 U--bi sunt Gau--di--a. 'Tis

2 on--ly where An--gels sing

3 No--va can--ti--ca; And

4 Bells ring, In

5 Re--gis cu--ri--a.

6 Oh were we there.

IN IMITATION OF SHAKESPEAR 2^d ACT SCENE 5
MIDSUMMER NIGHTS DREAM.

GLEE a 3 Voc.

Andante

Lo here, be-neath this hal - - low'd Shade, With - in a Cowflip's

Blossom deep, The love - ly Queen of Elves is laid, May nought dis-

turb her bal - - my fleep, May nought dif - turb her bal - - my fleep.

Minore

Let not the Snake or baleful Toad Approach the filent Mansion near, or Newt profane the

Let not the Snake or baleful Toad Approach the filent Mansion near, or Newt profane the

Let not the Snake or baleful Toad Approach the filent Mansion near, or Newt profane the

sweet abode or Owl repeat her Orgies here. no Snail or Worm shall hither come with noxious

sweet abode or Owl repeat her Orgies here. no Snail or Worm shall hither come with noxious

sweet abode or Owl repeat her Orgies here. no Snail or Worm shall hither come with noxious

filth her Bow'r to stain, Hence be the Beetle's fullen hum, and Spider's dif-em-boweld train.

filth her Bow'r to stain, Hence be the Beetle's fullen hum, and Spider's dif-em-boweld train.

filth her Bow'r to stain, Hence be the Beetle's fullen hum, and Spider's dif-em-boweld train.

Majore. Affettuoso

The love - lorn Night - in - gale a - lone shall thro' Ti - ta - - nia's Ar - - bor

The love - lorn Night - in - gale a - lone shall thro' Ti - ta - - nia's Ar - - bor

The love - lorn Night - in - gale a - lone shall thro' Ti - ta - - nia's Ar - - bor

ftray, To footh her fleep, To footh her fleep with melt - ing moan, To footh her

ftray, To footh her fleep, To footh her fleep with melt - ing moan To footh her

ftray,

To footh her fleep with melt - ing moan, - - -

fleep and lull her with his sweet - - est lay, and lull her with his sweet - est lay.

fleep and lull her with his sweet - - est lay, and lull her with his sweet - est lay.

- - - and lull her with his sweet - - est lay, and lull her with his sweetest lay.

CATCH a 3 Voc.

INVITATION TO THE CATCH CLUB. INSCRIBED TO THE
 WORTHY MEMBERS OF THE ANCIENT CATCH CLUB AT OXFORD BY THE AUTHOR 151

To the Catch Club, we fteer, Where we hope you'll ap-pear, In Song we ex-
 Then come and taste our cheer; We've Punch good Wine and Beer, With pleafant CATCH &
 "NON NO - - BIS," SILVER SWAN; With "FIE NAY PRI - THEE JOHN" Our tuneful notes pro-
 -cell And in TIME bear the Bell;
 GLEE, Thus merry we shall be:
 -long 'Till Tom's Toll ends our Song.

CATCH a 4 Voc.

ON A FINE CAST OF VENUS BY MYRON. FROM THE GREEK.

This Shape, be-lieve me, ne-ver felt the Molds,
 Hardend by Age the Mimic me-tal stands,
 MYRON the beau-ties, as his own, un-folds, But
 all can trace the work of Nature's hand.

GLEE

THE HAPPINESS OF A COUNTRY LIFE.

GAY.

Moderato

O hap - - py Plains, re - mote from War's alarms, And all the Rava - ges of

O hap - - py Plains, re - mote from War's alarms, And all the Rava - ges of

O hap - - - py Plains, re - mote from War's alarms, And all the Rava - ges of

hof - - tile Arms! And happy Shepherds, who fe - - cure fecure from fear, And happy

hof - tile Arms! And happy Shepherds, who fecure from fear, fe -

hof - tile Arms! And happy Shepherds, who fe -

Shepherds who fecure from fear, an open Downs pre - - ferve your flee - - cy

- cure from fear from fear, an open Downs pre - - ferve your flee - - cy

- cure from fear from fear, an open Downs pre - - ferve your flee - - cy

care! whose spacious Barns groan with in - crea - ing store, and whirling

care! whose spacious Barns groan with in - crea - ing store, and whirling

care! whose spacious Barns groan with in - crea - ing store, and whirling

flails disjoint the crackling floor; No barb'rous Soldier,

flails disjoint the crack ling floor; No barb'rous Soldier,

flails disjoint the crackling floor; No barb'rous Soldier,

bent on cruel spoil; spreads defo - - la - tion o'er your fertile foil;

bent on cruel spoil; spreads defo - - la - tion o'er your fertile foil;

bent on cruel spoil; spreads defo - - la - tion o'er your fertile foil;

No trampling Steed lays waste the ri - pen'd grain, nor crackling fires de - vour the
 No trampling Steed lays waste the ri - pen'd grain, nor crackling fires de - vour the
 No trampling Steed lays waste the ri - pen'd grain, nor crackling fires de - vour the
 promif'd gain; nor fla - ming Bea - cons cast their blaze a - far, the
 pro - mif'd gain; nor fla - - ming Bea - - cons cast their blaze a - far, the
 promif'd gain; nor fla - - ming Bea - - cons cast their blaze a - far, the
 dreadful fig - - nal of in - va - five War; No Trum - pets clangor wounds the
 dreadful fig - - nal of in - va - five War; No Trum - pets clangor wounds the
 dreadful fig - - nal of in - va - five War; No Trum - pets clangor wounds the

Mother's ear, No Trumpets clangor wounds No Trumpets clangor wounds the

Mother's ear, No Trumpets clangor wounds No Trumpets clangor wounds the

Mother's ear, No Trumpets clangor wounds the

Mother's ear, And calls the Lover from his swoon - ing fair. And

Mother's ear, And calls the Lover from his swoon - ing fair. And

Mother's ear, And calls the Lover from his swoon - ing fair. And

calls the Lover from his swooning fair.

calls the Lover from his swooning fair.

calls the Lover from his swooning fair.

CANON.

Ex-au-di-at te Domi-nus in Di - - e tri-bu-lati - - o - - nis

Ex-au-di-at te Dominus in Di - - - e tri-bulati - -

Exau-di-at te Domi-nus in Di-

pro-tegat te Nomen Dei Ja - - -cob. Exaudi-at te Domi-

- o - - nis pro-tegat te Nomen Dei Ja - - cob. Exaudi-

- - e tribu-lati - - o - - nis pro - - tegat te Nomen Dei Ja - - cob.

- nus in Di - - - e tribu-la-ti - - o - - nis pro-te-gat te Nomen Dei Jacob.

- at te Dominus in Di - - - e tribu-lati - - onis protegat Nomen Dei Jacob.

Exaudi-at te Dominus prote-gat te Nomen De - - i Jacob.

CANZONET a 4 Voc.

Garlands bring bedeck'd with Pofies, Vilets blew, and pale Prim - rofes;

Garlands bring be - deck'd with - Po - - fies, Vi' - lets

Garlands bring bedeck'd with Pofies, Garlands bring bedeck'd with Po - fies,

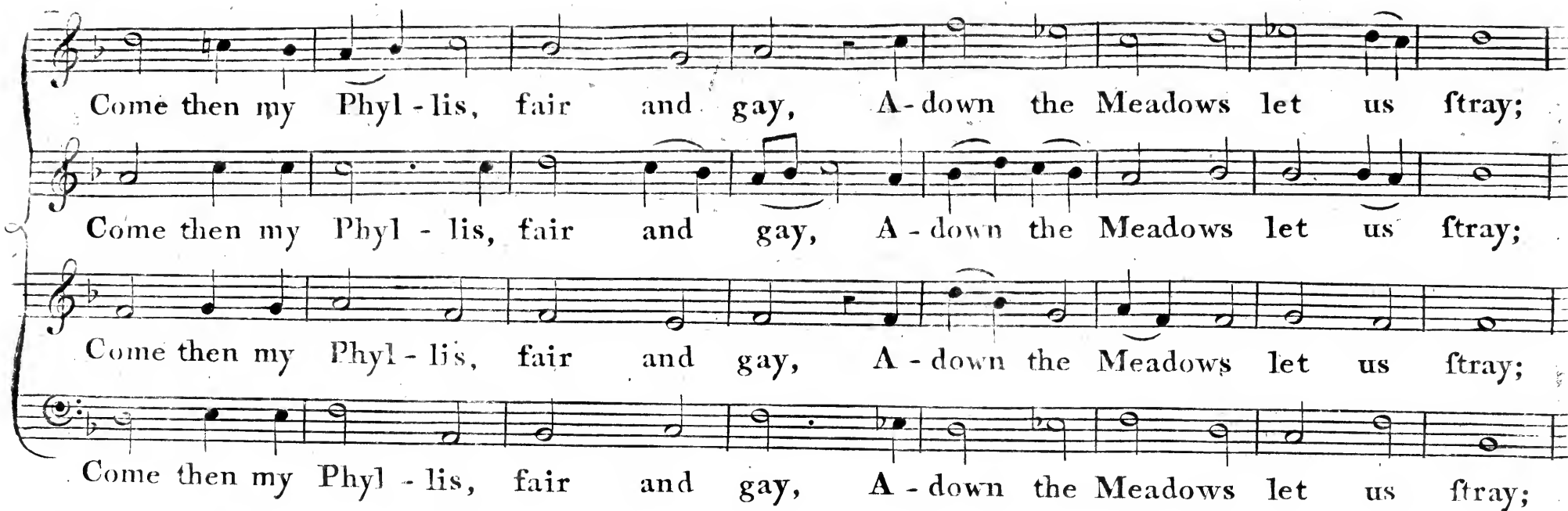
Garlands bring bedeck'd with Pofies, bedeck'd with Pofies, Garlands bring bedeck'd with Pofies,

Flow' - rets ev' - ry where are springing, Birds on ev' - ry bush - - are fingig:

blew, and pale Prim - rofes; Flow'retsev'rywhereare springing, Birdson ev' - ry bush are fingig:

Vilets blew, and pale Prim - rofes; Flow'rets ev'ry where are springing, Birdson ev'ry bush are fingig:

Vilets blew, and pale Primrofes; Flow'rets ev' - rywhereare springing Birdson ev'ry bush are fingig:



Come then my Phyl - lis, fair and gay, A - down the Meadows let us stray;

Come then my Phyl - lis, fair and gay, A - down the Meadows let us stray;

Come then my Phyl - lis, fair and gay, A - down the Meadows let us stray;

Come then my Phyl - lis, fair and gay, A - down the Meadows let us stray;



Come then my Phyl - lis, fair and gay, a - down the Meadows let us stray:

Come then my Phyl - lis, fair and gay, a - down the Meadows let us stray:

Come then my Phyl - lis, fair and gay, a - down the Meadows let us stray:

Come then my Phyl - lis, fair and gay, a - down the Meadows let us stray:

Soothingly

There love fee!how the warblers coo - - fee!how the warblers coo,how the war - - - blers coo,

There love fee!how the warblers coo - - fee!how the warblers coo,how the war - -

There love fee!how the warblers coo, - - fee!how the warblers

There love fee!how the warblers coo, - -

e'en thus my dar-ling let us woo,let us woo,let us woo,let us woo, - let us woo?

- - - blers coo, e'en thus my dar-ling let us woo,let us woo,let us woo,let us woo?

coo,how the war - - - blers coo, e'en thus my dar-ling let us woo,let us woo?

fee!how the warblers coo how the war - - - blers coo, e'en thus my dar-ling let us woo?

O now you shun, your own sweet love; O now you shun your own sweet love, your own sweet love;

O now you shun, your own sweet love, your own sweet love, O now you shun, your own sweet love;

O now you shun, your own sweet love, O now you shun, your love;

O now you shun, your own sweet love, your own sweet love;

Who constant is, as Turtle Dove, Who constant is as Tur - - tle Dove: Oh! turn again, turn again, turn a -

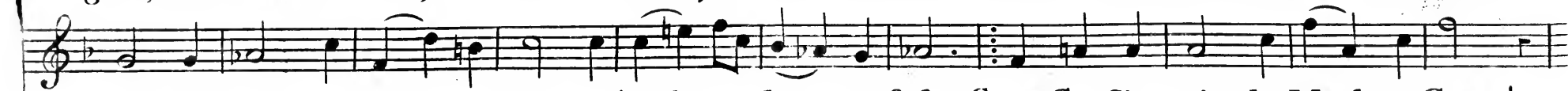
Who constant is, as Turtle Dove, as Turtle Dove, as Turtle Dove: Oh! turn again, turn again, turn a -

Who constant is, as Turtle Dove, as Turtle Dove: Oh! turn again, turn a -

Who constant is as Tur - - tle Dove, Oh! turn again, turn a -



gain, and make me blest; Lo! here I stand your love confest. Sweet Cowflips paint the Meadows Green!

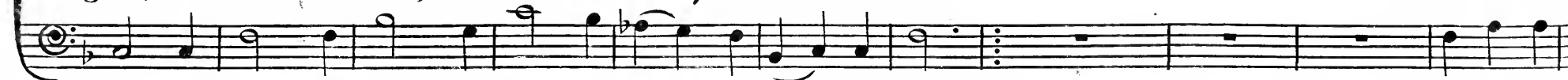


gain, and make me blest; Lo! here I stand your love confest. Sweet Cowflips paint the Meadows Green!



gain, and make me blest; Lo! here I stand your love confest.

Sweet Cowflips



gain and make me blest; Lo! here I stand your love confest.

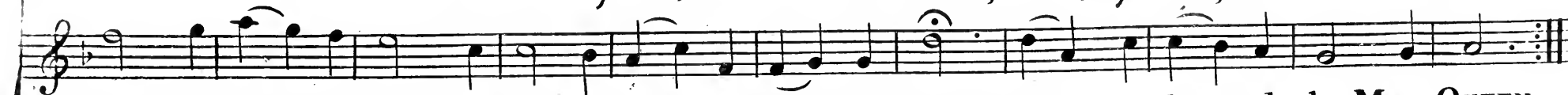
Sweet Cowflips



Then haste my love, and be MAY QUEEN, haste my love, and be MAY QUEEN.



Then haste my love, and be MAY QUEEN, haste my love, and be MAY QUEEN.



paint the Meadows Green, Then haste my love, and be MAY QUEEN, haste my love, and be MAY QUEEN.



paint the Meadows Green, Then haste my love, and be MAY QUEEN, haste my love, and be MAY QUEEN.

FINIS.

